

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series { Volume VII.  
Whole No. 182.

NEW YORK: SATURDAY, JUNE 24, 1882.

Price Ten Cents.

Cards changed as often as desired.

**MADAME JANAUSCHEK.**  
For terms and dates, 1882-83, address  
Chas. B. Gristle, care MIRROR.

**MISS ADELAIDE THORNTON.**  
Address this office.

**MISS ANNIE L. WALKER.**  
Juvenile Soprano. Leading. Last season  
with Haverly, 1085 Fulton Ave., Brooklyn.

**MISS LIZZIE WALDRON.**  
Juveniles. Address Spies and Smart,  
Union Square, New York.

**MISS HELEN A. TRACY.**  
Disengaged.  
Address MIRROR Office.

**MISS HELEN FLORENCE.**  
Helen, Montana.

**MRS. LOUISA MORSE.**  
First Old Woman. Disengaged.  
Season 1882-83. Address Agencies.

**MISS KATE CASTLETON.**  
All at Sea combination.  
Address NEW YORK MIRROR.

**MRS. LOU THROPP.**  
Characters and Comedies; also one  
little child. Address MIRROR.

**MISS ANNIE D. WARE.**  
Address Agents, or 348 Sixth avenue, N.Y.

**MISS ALICE HASTINGS.**  
Comedy and Singing Business.  
Address the Agencies.

**MISS SYDNEY COWELL.**  
Dollie Dutton in Hazel Kirke,  
Madison Square Theatre.

**MME. ADELINA MOTTE.**  
Ruth in Pirates of Penzance.  
Address N.Y. MIRROR.

**MISS FLORENCE D. KELLOGG.**  
Prima Donna Soprano.  
Address MIRROR.

**MISS BELLE JACKSON.**  
as Daisy Brown, with Madison Square  
Theatre company, in The Professor

**MISS SARA GOLDBERG.**  
Address Simmonds and Brown.

**MISS LIZZIE PRICE.**  
Leading. Disengaged.  
Address this office.

**MISS MAY STERLING.**  
Juveniles or Boys. Address MIRROR.

**MISS HELENE BIRD (ADELL).**  
Leading Business. Address MIRROR.

**MISS AGNES ELLIOTT.**  
Wallack's Theatre.  
Season 1881-82.

**MISS ESTELLE CLIFFORD.**  
Disengaged. Address MIRROR Office.

**MISS EMMA CARSON.**  
Leading Soprano role with Mitchell's  
Pleasure Party. Address MIRROR.

**MISS BEULA VERNE.**  
Leading Juvenile. At Liberty.  
Permanent address, MIRROR.

**MISS ANNIE MORTIMER.**  
At Liberty.  
Address Spies & Smart.

**MISS ADA NEILSON.**  
Leading and Heavies.  
On tour in England.

**MISS AGNES HERNDON.**  
At Liberty. Address MIRROR.

**MISS CASSIE TROY.**  
Season 1880-81.  
M'iss Combination.

**MISS NELLIE JONES.**  
Leading Juvenile and Soubrette. At  
Liberty. Address 31 Lafayette Place, N.Y.

**MISS FANNY MARSH.**  
Can be engaged for 1881-82 by address-  
ing her, care of MIRROR Office.

**MISS NELLIE PECK.**  
Comedy or Character. Disengaged.  
Address this Office.

**MISS HATTIE BAKER.**  
Second Soubrette and Utility. At liberty.  
33 Congress st., Portland, Me. or this office.

**MISS ANNIE WAKEMAN.**  
At Liberty.  
Address, 148 W. 16th street.

**MISS JEAN BURNSIDES.**  
Address MIRROR.

**MISS LAURA DON.**  
Address this office.

**MISS ADELE PAINE.**  
As Adrienne in A Celebrated Case.  
Address MIRROR.

**MISS ALICE G. SHERWOOD.**  
Abroad.  
Address Tremont House, 665 B'dway.

**MISS ANNIE VON BEHREN.**  
Leading Lady.  
Frank I. Frayne Combination En route.

**MRS. J. R. HEALY.**  
With Charlotte Thompson combination.  
En route. Address 94 Penn St., Br'klyn, E.D.

**MRS. ANNIE YEAMANS.**  
A. M. Palmer's Union Square Theatre  
Lights o' London Company.

**MISS AMY NORTHCOTT.**  
Address MIRROR.

**MISS GEORGINE FLAGG.**  
Marcelle in Florinel.  
Address: 57 West 12th street.

**MISS ISABEL THYNN MORRIS.**  
House of Maudslayi Company.  
Chicago, June 5, 1882.

**MISS AMY GORDON.**  
Engaged for Summer  
St. Louis, Mo. Address N.Y. MIRROR.

**MISS BLANCHE GREY.**  
At Liberty. Address this office.

**MISS ELLA GRANVILLE.**  
Soubrette. At liberty.  
Address 218 West Twenty-fourth St.

**MISS ALICE COLEMAN.**  
Cornet Soloist.  
Permanent Address P.O. Box 423, Carlisle, Pa.

**MISS LEONA MOSS.**  
Address care MIRROR.

**MISS REGINA DACE.**  
Re-engaged for Leading business with  
F. S. Chanfrau.

**MISS GRACE ROMINE.**  
Leading Lady. Disengaged.  
Address care "Chaff," Detroit, Mich.

**MISS JENNIE YEAMANS.**  
With Cheek Combination.  
Address MIRROR.

**MR. GEORGE CONWAY.**  
With the World.  
Season 1881-82. Brooks and Dickson.

**MR. FRANK OAKES ROSE.**  
As Harry Huntingford in the World.  
Address MIRROR Office.

**MR. GEORGE VANDENHOFF, JR.**  
With Daly's Passing Regiment.  
En route.

**MR. HARRY FARMER.**  
Musical Director. At Liberty.  
Late Haverly's, Chicago. Address this office

**MISS LOUISE MULDERER.**  
Leading Lady.  
Address NEW YORK MIRROR.

**MISS KATHERINE CORCORAN.**  
as Crystal in  
Bernie's Hearts of Oak.

**MR. CHARLES H. KIDDER.**  
With Mr. John McCullough. Season  
1881-82.

**MR. MILTON NOBLES.**  
May be addressed at his residence, No  
139 First Place, Brooklyn, N.Y.

**MR. F. W. ZAULIG.**  
Musical Director. At liberty.  
Season 1882-3. Address MIRROR.

**MESSRS. HYDE & BEHMAN.**  
Proprietors and Managers  
Hyde & Behman's Theatre, Brooklyn, N.Y.

**MR. CHAS. B. WELLES.**  
Leading Juveniles and Light Comedy.  
Address MIRROR

**MR. L. LESTER VICTOR.**  
With Brooks and Dickson's World com-  
pany. Season 1881-82.

**MR. ED. P. TEMPLE.**  
Bunthorne.  
Address Bijou Opera House, New York.

**MR. HARLEY MERRY.**  
Scene Artist.  
Flatbush, City Line, Brooklyn

**MR. CHARLES J. THOMAS.**  
Walking Gent.  
Address this office.

**MR. E. L. WALTON.**  
Leading Comedy and Character.  
Address J. J. Spruz, this office.

**MR. WILL. C. COWPER.**  
Light comedy. Madison Square Theatre  
Season 1881-82.

**MR. WILLIAM F. OWEN.**  
Address MIRROR office.

**MR. JAMES O. BARROWS.**  
Comedian.  
Address MIRROR.

**MR. W. A. EDWARDS.**  
Business Agent.  
Permanent address N.Y. MIRROR.

**MR. RICHARD VARNEY.**  
Leading Juveniles.  
Address Spies & Smart.

**MR. C. N. BARBOUR.**  
With W. J. Florence.  
Season 1881-82. Address MIRROR.

**MR. EDWIN F. THORNE.**  
Address Agencies.

**MR. W. C. CROSBIE.**  
Eccentric Comedian and Vocalist.  
Disengaged. Address MIRROR.

**MR. WILLIAM W. RANDALL.**  
Dramatic Author and Manager.  
Address MIRROR office.

**MR. GEORGE E. OWEN.**  
Bus. Agent or Treasurer. At liberty  
Address, care Job Print, 4 Alden Ct., Boston.

**MR. ED. P. WILKS.**  
Daly's Theatre. Address this office.

**MR. RUSSELL BASSETT.**  
Mo Jewell, in Brooks & Dickson's  
World Co. No 1. Address MIRROR.

**MR. FRANK HAYDEN.**  
With Corinne Merriemakers.  
Season 1881-82.

**MR. CARVER B. CLINE.**  
General Agent for Katherine Rogers.  
Season closed. At Liberty Address MIRROR

**MR. LEWIS MITCHELL.**  
With E. T. Goodrich's Grizzly Adams  
combination. Season 1881-82.

**MR. FRANK KARRINGTON.**  
Juveniles.  
Address Simmonds & Brown.

**MR. HARRY DE LORME.**  
Primo Tenore. Address MIRROR.

**MR. FELIX MORRIS.**  
The Reporter in Samuel Colville's  
production of Michael Strogoff.

**MR. HARRY COURTAINE.**  
With Steele Mackaye's Won at Last.  
Address MIRROR

**MR. GEORGE L. SMITH.**  
Permanent address,  
Madison Square Theatre, N.Y.

**MR. J. F. CHURCHMAN.**  
Business Manager.  
Aberle's Mammoth Minstrels.

**MR. WM. A. MULFORD, JR.**  
Business Manager.  
Haverly's Niblo's Garden.

**MR. ADRIEN F. BAILEY.**  
Advance or Business Agent.  
Address MIRROR office.

**MR. CHARLES HARKINSON.**  
Address MIRROR office.

**MR. HARRY WEBBER.**  
Starring tour in his own Comedy, Nip  
and Tuck Address Nat'l Print Co., Chicago.

**MR. CHARLES BURTON.**  
Manager Miss Helen Blythe, Harlem  
Music Hall Riverside Cottage, 411 E. 125th St.

**MR. C. G. CRAIG.**  
Leading support with Charlotte Thomp-  
son. Lord Rochester, Armand, &c.

**MR. ERNEST LINDEN.**  
With Moore & Burgess.  
St. James' Hall, London.

**MR. J. DUKE MURRAY.**  
Business Agent.  
Milton Nobles' Combination.

**MR. G. D. CHAPLIN.**  
As Major Britt in My Partner combina-  
Season 1881-82.

**MR. LILFORD ARTHUR.**  
Has returned to England. Back in  
August.

**MR. JAMES ARNOLD-MORRIS.**  
Address MIRROR office.

**MR. J. H. ANDERSON.**  
Asst. Manager English's Opera House,  
Indianapolis, Ind. Re-engaged season 1881-82.

**MR. CHARLES PUERNER.**  
Musical Director.  
Niblo's Garden, N.Y.

**MR. H. J. EAVES.**  
Costumer. The leading one in America.  
63 East 12th Street.

**MR. L. F. LAWRENCE.**  
Tenor. Address MIRROR.

**MR. W. G. BEACH.**  
Wm. Stafford company.  
Season 1881-82.

**MR. C. C. REEVE.**  
Treasurer Niblo's Garden Theatre.  
J. H. Haverly, Proprietor and Manager

**MR. PHILIP BECK.**  
Juvenile Lead.  
En tour with Miss Bateman, England.

**MR. CHARLES H. HOPPER.**  
With James O'Neill season 1882-83.  
Address MIRROR.

**MR. LESLIE GOSSIN.**  
Engaged for leading business with  
Lillian Olcott season 1882-83. Address MIRROR.

**MR. CHARLES C. MAUBURY.**  
M'iss Combination  
Season of 1882-83.

**MR. J. M. LARKIN.**  
First and Character Old Men.  
Address NEW YORK MIRROR.

**MR. E. H. STEPHENS.**  
Disengaged. Eccentric and Comedy Old  
Men. Newport, R.I.

**MR. WILLIAM GILL.**  
Dramatic Author  
Address MIRROR.

**MR. SIDNEY R. ELLIS.**  
Strong character parts.  
Address Agents.

**MR. LEO COOPER.**  
With Mile. Rhea Season 1882-83.

**MR. SEDLEY BROWN.**  
At Liberty Season 1882-83.

**MR. I. N. DREW.**  
With Baker and Farron, Season 1881-82.  
2018 Broadway St., Phila., or agencies.

**MR. D. GILFETHER.**  
Character and Heavies With Frank  
Mayo Season 1881-82. Address MIRROR.



E. T. WEBBER.

**MISS ROSE EYTINGE.**  
Address NEW YORK MIRROR.

**MISS MARIE PRESCOTT.**  
with Salvini.  
Season of 1882-83.

**MISS ADA DYAS.**  
Disengaged season 1882-83.  
Address, Ledgewood, Norwalk, Conn.

**MISS CARRIE E. DANIELS.**  
Fun on the Bristol Company.  
European tour.

**MISS DOLLIE THORNTON.**  
Re-engaged Alvin Joslin Comedy Co.  
Season 1882-83. Perm't address: 64 W. 21st St

**MR. FREDERICK LESLIE.**  
Address care Royal Avenue Theatre,  
Charing Cross, London.

**MR. FRANK SMALL.**  
With James O'Neill, season 1882-83.  
Address this office.

**MR. FRANK FARRELL.**  
With Lawrence Barrett, season 1882-83.  
Address Brooks and Dickson.

**MAZE EDWARDS.**  
44 West 23d Street, New York.  
Office of Brooks and Dickson.

**MR. ALLEN THOMAS.**  
On tour in England since Feb. 20 as  
Touchstone, Launcelot, Jobbo, Sir Benjamin.

**MR. ALFRED L. SIMPSON.**  
Musical Director. Address MIRROR

**MR. HARRY MACK.**  
Alex. Kaufmann's Mistake of a Life  
Combination. Address MIRROR.

**MR. FREDERICK FAULDING**  
Care NEW YORK MIRROR Office.

**MR. J. M. COLVILLE.**  
Heavies and Character. At liberty for  
season 1882-83. Address Agents.

**MR. FRED. SACKETT.**  
As Arthur Carrington, Madison Square  
Theatre Hazel Kirke Co. En route.

**MR. FLOYD COOK.**  
Youths and Minor Roles.  
Address C. R. GARDNER, or this Office.

**MR. LEONARD S. OUTRAM.**  
With Salvini, 1882-83  
Address Junior Garrick Club, London.

**MR. WILLIAM LEE.**  
With McKee Rankin,  
Address NEW YORK MIRROR

**MR. ERNEST BARTRAM.**  
Old Man. Eccentric Comedy Character.  
No 1513 Vine street, Philadelphia.

**MR. GEORGE PURDY.**  
Musical Director, Willie Edoujn's  
Sparks company. Address MIRROR

**MR. JAMES T. MAGUIRE.**  
The World. Brooks & Dickson, 932  
Broadway, New York.

**MR. JULIAN DOANE.**  
Tenor.  
Address 95 State st. Boston, Mass.

**MR. C. A. McMANUS.**  
Address 421 N. Eighth Street, Phila.

**MR. J. H. STUART.**  
Comedian, with Barney McAuley, Season  
1881-82. Address care MIRROR Office.

**MR. JOHN W. ARCHER.**  
With Anna Dickinson combination.  
Season 1881-82.

**MR. THOMAS Q. SEABROOKE.**  
As the Detective in Rooms For Rent.  
Address care Spies & Smart, 12 Union Square.

**MR. JOHN MAZZANOVICH.**  
Scenic artist, Wallack's, re engaged  
season 1882-83. At liberty June, July, August.



## At the Theatres.



A melodrama by Joseph Bradford, of Boston, called *One of the Finest*, was presented by Gus Williams and an admirable company at the Fourteenth Street Theatre Monday night. The piece had previously been played by Stuart Robson under the title *The Law of New York*, and it had been comparatively successful. It has been changed to suit Mr. Williams' requirements, the serious interest being sacrificed to a certain extent in consequence. Without doubt, however, *One of the Finest* is the best American melodrama we have ever seen. It contains all the elements requisite for a successful play of this character. There is a great variety of character, and one or two personages that are entirely new to the stage. In this direction the author is very successful. His dialogue is rapid, pithy and bright. The comic and dramatic lines told unerringly.

The chief fault lies in its construction. The plot is particularly interesting in the prologue and first act; but it dwindles slowly down from the close of the latter to the end of the piece. The serious business is vigorous, and there are several strong melodramatic effects.

Briefly narrated, the story is as follows: Hugh Hickman (Newton Gotthold) is an escaped convict from Sing Sing, who is concealed with his wife (Isabel Waldron) in the boarding house of Mr. and Mrs. John Mishler (Gus Williams and Dora Stuart). James Eastman (Nelson Decker) returns from Arizona with \$50,000 to meet his wife, who has died in giving birth to twins, one of them—the boy—having been adopted by Ruth Hickman, the girl having been farmed out to a kind-hearted neighbor. Hickman conceives a plot to substitute Eastman for himself, rifle his pockets and hand him over to the police as an escaped prisoner. He communicates the plan to his wife and forces her to become an accomplice in its execution. But force is found necessary and Eastman is fatally assaulted. Hickman tells his little story to a policeman and the prologue ends. Seventeen years later is the beginning of Act One. John Mishler has become "one of the finest," and is found in the bosom of his family exposing to a song-and-dance young man, Mart Devine (William Gilbert), and an otto of rose young man, Robert Weeks (Frank Oakes Rose) the secrets of the Metropolitan Police Force. Jennie Eastman (May Barden), one of the twins, is now a flower girl, beloved by Robert. Mishler's pretty daughter Katie (Rachel Booth) captivates the fancy of Mart. Mr. Hickman is in the full enjoyment of his ill-gotten gains, and is quite happy until confronted by Ruth and Mr. Weeks (Ed. Tarr), the former partner of Eastman. These two set to work to trap Hickman through the assistance of John Mishler, and after two acts of thrilling adventure they succeed. A sensation scene is employed in the last act, showing off the East River and Brooklyn Bridge.

There are many effective passages incidental to *One of the Finest*. Mr. Williams appears to excellent advantage, singing a budget of fresh songs that please the audience, and acting with his usual cleverness. His presence is enough to throw the audience into good humor so great a favorite is the capital comedian. Newton Gotthold left nothing to be desired in representing the villain. E. B. Tarr was dignified, but unfamiliar with the proper pronunciation of the English language. William Gilbert made an instantaneous hit as Mart Devine, one of the stockyard loafers. This is the first representation of the familiar Morton House "masher" to which we have been treated. The audience, including many professionals, gave him an enthusiastic call after one of his scenes, and Mr. Williams was obliged to go through the succeeding scene in pantomime, so great was the applause following Mr. Gilbert's effort. Frank Rose was decidedly agreeable in a colorless part. Sydney Drew plainly proved in a minor character that the talent of his parents has not descended upon him. Harry Linden was on in one short scene; but made a good showing in a very unimportant character. Louis Howard's dialect as Hickman's negro servant was true to nature. Isabel Waldron, though inclined to overact, deserves praise for her earnestness and telling intensity. Dora Stuart, as Mrs. Mishler, was as fat and jolly as ever. Rachel Booth was stiff and awkward as Katie. May Barden, a mild, pretty creature, was lifeless. The scenery was wretched, except the East River tableau of the last act. The play went like a rocket for three acts and descended like the stick during the last. However, it is so strong it will surely "catch on," and Gus Williams alone would make any piece a go. Properly mounted and strengthened toward the finish, there is no reason why it should not

prove a lasting success. As we have said, it is the best American melodrama we have ever seen—which may not be powerful praise in comparison with its predecessors; but it is hopeful for Mr. Williams and Mr. Rickaby, the enterprising, capable manager—"two of the finest," in fact, in the ranks of the profession.

The *Maid of Arran*, an Irish idyl in five acts, is the attraction offered to the patrons of the Windsor this week. The play is from the pen of Louis F. Baum, who has taken the theme from William Black's novel, "*A Princess of Thule*." Shiela O'Mara, the maid, lives in pastoral simplicity on the Isle of Arran, where she is wooed and won by Hugh Holcomb, a young Englishman who is on a sketching tour of the isle. He has a rival in Capt. Ingram, of H. M. S. *Malabar*, which has touched at Arran. The "fair-haired stranger" wins the maid, and the Captain thereupon becomes the villain of the piece. The Englishman takes his bride to London, and dazzles her rustic eyes with scenes she knew not of. She in turn mortifies him with her brogue. Mrs. Holcomb, an aunt of Hugh, and of whom he is the heir, comes to the house of the young couple to be introduced to the bride. She is a prim body, with peculiar notions of things, and very eccentric. On discovering that the young wife is Irish there is a tableau. Shiela is miserable in her London home; but is cheered up by a visit from Phadrig, a friend of her childhood. Her husband isn't, however, and he turns up his nose at the humble youth from Arran. There is a family row, and Capt. Ingram endeavors to make love to Shiela on the plea of becoming her protector. She repulses him, and, utterly miserable—feeling that her husband has grown cold and that she is in danger—she flies to her island home with Phadrig. Hugh's aunt dies and disinherits him, leaving her wealth to Shiela, whom she secretly liked. The husband enlists under Ingram, who, getting him aboard ship, appears in his character of a false friend. He taunts the sailor, who strikes him. For this he is sent below in chains, and is to be hanged at the yard-arm on the morrow. Phadrig aids him to escape, and the Captain is drowned in attempting to prevent the rescue. Hugh and Phadrig become wanderers; but eventually reach the humble cot at Arran, where husband and wife are re-united.

Louis F. Baum, as Hugh Holcomb, was quiet and effective, and held the sympathies of the audience. Agnes Hallock is rather heavy for the part of Shiela; but her singing was liberally applauded, especially the song, "*The Cows are in the Corn*." Miron Leffingwell's Capt. Ingram was badly acted. He bellowed forth his lines hoarsely and walked the stage with an awkward stride—as no English officer would, villain or otherwise. C. W. Charles, Buffalo Bill's low comedian, played Con O'Mara, father of Shiela—a serious part—with vigor. He sang "*When O'Mara is King Once Again*" (by Baum) rather nervously on the first night. The Phadrig of John H. Nicholson was a really good bit of acting. Dennis, a waif, by Frank Crane, was the conventional Irish buffoon, and poorly done at that. Addie Cumming played a saucy Irish maid very neatly. Mrs. Harriet Holcomb, the eccentric aunt, was overdone by Mrs. Katherine Gray. A few minor parts were well done by Misses Kate Roberts, Jennie Seeley and Harry Irving.

The *Maid of Arran* was enthusiastically received by the large audience. The play can be very much improved however. It is at times too preachy, and some of the climaxes might be strengthened. The last act should have double strength added to it. In its present shape it is a disappointment; it ends too abruptly. The Irish agony over a whisky bottle, in the first act, should be cut out. That sort of stage business was long ago relegated to the variety halls. (The bottle on this occasion was of the Scotch ale variety.) Mr. Baum is the author of five pretty songs sung during the action of the play. Judging from the hearty reception on Monday night, *The Maid of Arran* will have a successful week at the Windsor.

Amy Lee appeared at Tony Pastor's Monday night in a musical comedy called *The Two Medallions*. There is a good deal of crude merit in the composition, and the representation was much better than we had expected it would be. It is in three acts and is profusely interspersed with music of a bright and catchy character. As Ilene, Amy Lee was satisfactory in every respect, singing sweetly and acting with much vivacity and spirit. She is a clever little actress and a favorite. Sara Lancelles as Clotilde Calabron looked as sweet and pretty as five feet and a half of gentle femininity well could be. In a different direction she is as talented as Miss Lee. A saucy little girl played Pinkey—or Parkette, rather. Mary Stuart was excellent in an eccentric part, and was responsible for much amusement. Harry Smith, C. B. Hawkins, J. H. Burnett and T. J. Hawkins were all more or less creditable in comic characters. Nothing new in the way of scenery was exhibited. The piece will run as long as the receipts warrant.

Osmond Tearle's benefit last Thursday afternoon at Wallack's was a most gratifying token of the high esteem in which the hand-

some young actor is held. The house was crowded and the beneficiary received an affectionate welcome when he stepped upon the stage. After the third act he was called before the curtain, and in response to enthusiastic demands for a speech said a few well-chosen words expressive of his regret at leaving New York, his fondness for its public and his intention of returning in a year, when his English engagements are finished. Every word was listened to intently and rapturously applauded. The bill consisted of *The Lady of Lyons*, with Mr. Tearle as Claude, Miss Coghlan as Pauline, Mr. Gilbert as Damas, and Mrs. Phillips, of the Union Square Theatre, as Madame Deschappelles. There were many professionals in front, for Mr. Tearle is as popular personally with his brother and sister artists as he is theatrically with the public. The performance netted a fine sum, besides satisfactorily testing the solidity of Mr. Tearle's position on the New York stage. The last nights of *La Belle Russe*, the instantaneous and triumphant success, are announced.

Saturday night will finish *The Mascot* at the Germania. Last night the fiftieth performance occurred, and was commemorated by the distribution of photographs among the audience. All talk about the triple *Mascot* has been abandoned. The carottery "press" agent ought to be treated similarly. On Monday the *Merry War* will be sung in English for the first time. Great things in the way of scenery and dresses are promised. Carleton, Golden, Belle Cole, Pauline Hall, Louise Paulin, Cornalba, an increased orchestra and (oh! let us be joyful) "an army of pretty girls" are promised to appear.

The atmosphere in the Madison Square is eight degrees cooler than that outside. This is about all there is to chronicle here.

Ada Gray has interested good-sized audiences since she opened at the Fifth Avenue in East Lynne, and is creating a very favorable impression. Other plays are said to be in preparation; but with business above the average for this season of the year we do not see the necessity for drawing further upon Miss Gray's repertoire. Mr. Bloom informs us that Manager Watkins rents the house outright and is the sole recipient of the receipts.

Some alterations are progressing at Booth's; also at the Grand Opera House.

## The Musical Mirror.



The Metropolitan Alcazar opened on Saturday night to a very full house. Everything went smoothly. The band is full and composed of capable musicians, and Signor Novellis, well-known as one of Max Strakosch's maestri al cembalo and conductors, showed himself to be very far superior to the average musical director we have been compelled to endure. The chorus and corps de ballet are both excellent, although not over strong in numbers. Mlle. Lepri, the prima ballerina assoluta, is extremely graceful and a capital dancer of the Balloune school—a floating sylph, in fact. In our opinion, she is by far the best premiere we have at present. In the operetta *Mariage à la Lanterne*, translated, Heaven only knows why! as *Plighted by Moonlight*, but in which the moon has no more to do with the illumination than has the lantern and bush which represent the Queen of Night in Bully Bottom's famous interlude—*Pyramus and Thisbe*—was admirably sung by Signor Montegriffo, who is so utterly beyond any of our other tenors, both in singing and acting, that it is wonderful that our managers should go wandering about picking up poor vocalists with small voices, while here is a good singer with a real tenor voice ready to their hands. The three ladies—Misses Randall, Wentworth and Rosa Cooke—did very well, saving that the music is too high in the "testatura" for the last-named lady—who, however, is an excellent artist; but she should not attempt to sing high C. The music of the operetta is charming, and the very fine duet between Misses Wentworth and Cooke was redemanded, as was also the beautiful lantern quartette of Misses Randall, Wentworth, Cooke and Mr. Montegriffo, which is a perfect gem. It is a mistake to announce this production as the first in English. Firstly, because we ourselves heard the piece in San Francisco years ago—sung by Susan Galton, Mr. Kelleher and others; and secondly, because the present version has no claim to be called English at all, being simply abominable as regards translation and adaptation, and no more like the original "than I to Hercules." We heartily wish success to the Alcazar—which title, by the way, has a redundant definite article. The Arabic

"Al" means "The;" but a loose article or two don't count now a days.

Patience at the Standard Theatre is very good in most respects—but not in all. Firstly, the band is not full enough; and we were all the more surprised thereat because Mr. Norcross gave us such an excellent orchestral support to the production of *The Mascot* at the Germania Theatre, that we looked upon him as a reformer of instrumental abuses. We cannot do with two first fiddles, one second and one viola, and a second clarinet is absolutely essential. Miss Hunter is charming as Patience—pretty, full of grace and "chic." She sings nicely, albeit with a slight tendency to sharpen, and she acts delightfully. Gertrude Orme is a good imitation of Augusta Roche—not equal, of course, to that lady, who is, in our opinion, unequalled in this part; but certainly only second to her. Mr. Howson gives an original and very clever version of Bunthorne, making up so like the great original type, Oscar Wilde, that the resemblance is positively startling. All the other Bunthornes have been merely imitations, more or less accurate, of Mr. Ryley's admirable creation of the part; but Mr. Howson's is his own, and therefore does not challenge comparison. It is perfect in its way, and taken from Mr. Howson's point of view, it is an admirable satiric picture. Mr. Campbell is the best Grosvenor we have had yet. His voice, which is really a pretty baritone, is for the most part strained out of its compass in trying to sing the tenor parts in which we have generally heard them; but in the music of Grosvenor it is at its best. Mr. Charles Dungan, an extremely handsome, graceful young man with a capital singing baritone voice, makes a very attractive Col. Calverly, and may well—

Sing as he looks in the glass.  
'Tis one to a million  
That any civilian  
My figure and form can surpass.

He only needs a little more repose in his acting to be one of our foremost baritones, and he has one quality rare indeed—his enunciation is as clear as a bell: every word he sings is heard as distinctly as if it were spoken. He is a great acquisition to the New York comic opera stage. The small parts were, on the night we were present, in very inefficient hands. Lady Angela was lanky and awkward; Lady Saphir stumpy and nasal, and Lady Ella inaudible and apparently idiotic. We should like to find out on what principle managers select their utility people. We should think, judging from the result, on the well-known one of *lucus a non lucendo*. The chorus, especially in the male department, was very good. A great many liberties were taken with the text which would have made Gilbert shiver; but they were funny, apposite, and the audience relished them hugely—therefore they are welcome. On Monday night there was an evident unsteadiness, owing probably to lack of rehearsal. But the material, always excepting the three rapturous maidens—Ladies Angela, Saphir and Ella—is good, and will work into a very perfect giving forth of Patience with time and practice. The conductor, under circumstances of some difficulty, showed that he was a man that knew his business thoroughly, and the success of the first night was largely due to his fostering care.

Since writing our notice of Patience at the Standard Theatre, some changes have been made in the cast, very materially to the benefit thereof. Miss Hummel plays Lady Angela and Miss Reeves Lady Ella. Both these ladies have excellent voices, and in consequence the scenes they are engaged in go admirably. In the sextette, "I hear the soft voice," towards the end of the first act, the improvement was most remarkable, the clear soprano of Miss Reeves telling out with fine effect, and an enthusiastic encore being the result instead of the dead silence that met its performance, or rather execution, on Monday night. A little more thought of the musical capacity and less regard to other motives of selection in the small parts of an opera, will be found beneficial in the long run.

The *Mascot* is doing as well as ever at the Germania Theatre, under Mr. Norcross' management. Miss Wiley, who, through some unaccountable error, was announced to play at the Germania and Standard Theatres both on the same evening, remains faithful to her theatrical home. Not being akin to Sir Boyle Roche's bird, she cannot be in two places at once. Carleton and the excellent *muse en scene* draw good houses every night, and the funny business is as much relished by the audience as ever. Next week we understand the *Mascot* company migrate to the Windsor Theatre, and *The Merry War* will occupy the Germania boards in its English dress and with every accessory needful to ensure success.

## Death of J. H. Ring.

Boston has just lost one of its favorites. James H. Ring died of apoplexy, at Manchester, Mass., on Monday, at the age of sixty-two. He was born in Bristol, England, and came to this country in 1848. For several seasons he was engaged at the Tre-

mont and National Theatres, Boston, and joined the Museum stock in August, 1853. Although he never rose to high rank, he became endeared to Hub theatregoers through his conscientious work. No matter how insignificant the part assigned him, the audiences manifested unmistakable approval of his efforts, and he never lacked for applause. His early professional career was principally confined to London, and in this country he was known but little outside of Boston. Years ago he was famous as a negro comedian. In 1876 he was in the stock of the Fifth Avenue of this city, but returned to the Museum in '77, remaining there until '80, when he joined the company supporting Salvini. We believe his last engagement was with Rossi. Mr. Ring leaves a wife and two sons.

## Professional Public Speaking.

There are very few actors who can make a good speech, and but two or three who are able to acquire themselves creditably without careful preparation. Osmond Tearle's speech at his benefit last Thursday, was capital, although the greater part of it had been apparently memorized. In an easy familiar style, the popular young Englishman bade adieu to his friends; they in turn reciprocated the sentiments of friendliness he expressed so happily by such outward manifestations as lay within their power. From the frequent quotations Mr. Tearle made from *Romeo and Juliet*, we should not be surprised to hear that he meditates an assault upon the British provinces as the ardent Montague, in order to meet the leonine Irving on his own health in a character that would certainly call forth comparisons more odious than those which have already been made in consequence of Henry's first *faux pas* at his lucky Lyceum. We have had all sorts of Romeos here—bald-headed, corpulent, spavined and other specimens—but it is safe to say that since the blind worshippers of the man, whom they have set up on high as a little dramatic idol on wheels, cannot swallow his lumpy go-fetch-it, ventiloquist, venerable, knock-kneed, melodramatic youth of Verona, who is every inch a something very different from the amative, handsome, warm-blooded Romeo of Shakespeare's creation—Mr. Tearle will stand a very favorable chance of "catching on" in England.

But to return to the rarity of good speech-makers among actors. Of contemporary professionals, John McCullough probably stands first in this respect. His genial self-confidence and thorough self-possession carry him through after-dinner remarks and spontaneous speeches in front of the curtain admirably. He never says much, nor is what he says remarkable for wit, humor or eloquence; but he manages to have something always ready and appropriate for any occasion. He courts rather than shrinks from public speaking. With Edwin Booth it is very different. Although a most accomplished conversationalist and polished writer, his powers seem to fail him when summoned to appear in *propria persona* before an audience. On such occasions his manner shows a marked constraint, and he is limited to the most commonplace of expressions. Possibly this may be accounted for by the fact that Mr. Booth has never realized his own greatness, and the painfully meagre flow of rhetoric is due to diffidence rather than a paucity of ideas and words to clothe them in. Certainly some such reason is the cause, because, as we have indicated, Mr. Booth's brilliance, depth and eloquence in private are marvellous. Barrett is a stupid speaker, not because he lacks assurance, but because his mind is sterile. Raymond is equal to any emergency of this kind, and so is Florence. Lester Wallack stutters and halts unless he has taken the pains to commit his words to memory—a laborious proceeding, for his study is slow and uncertain. John Owens used to make a good speech.

The actors of the past, being more frequently called upon to address the public than those of the present day, were much cleverer. John Brougham's appearance before the green baize was the signal for something bright and witty to follow. Charlotte Cushman could enchain an audience with a few smooth, unaffected, well-chosen words. Adelaide Neilson's speeches were sweet, womanly, and charmed by their evident sincerity. Charles Mathews set the house in a roar whenever he stepped out to respond to a call. Edmund Kean, Mrs. Siddons and Garrick all bade farewell to the stage in fitting language that is preserved to this day; that of Kean especially standing unrivalled as an actor's effort for the wealth of pure feeling, honest regret and simple pathos it contained. Our dramatists and managers are not often called on for speeches. Bartley Campbell is found of the compliment, and receives it graciously and gracefully whenever offered. Fred Marsden, Sydney Rosenfeld, A. C. Gunter, Bronson Howard, Robert Morris and George Jessop we have never heard indulging in oratorical display away from the Square. Manager Palmer has an even, good delivery; Manager Henderson's experience as an actor in the days when speeches were common, does him excellent service; Colonel Haverly is as silent as General Grant, but his manoeuvres are as significant; Manager Abbey's rhetoric is principally confined to instructing his various aids and persuading European stars to visit America; Managers Gilmore, Mann, McCaull and Stetson are none of them public speakers.



## Pen and Pencil.



The vitality of some old plays is wonderful, and in no case more so than East Lynne. Some time ago Clifton Taylure told the readers of THE MIRROR how he came to write it and dispose of it at an insignificant sum at a time when the country was in a state of extreme excitement over the bellicose "on-pheasantness." Twenty years have elapsed since then, and East Lynne has been performed almost continually in the interval by



stars, and to-day its popularity is undiminished. It is being played simultaneously at the Fifth Avenue Theatre, New York, by Ada Gray, and at the National Theatre, Yeddo, Japan, by Daniel Bandmann's company. I have not got news of the business at the antipodes; but judging from its success in India and Africa, there is good reason to believe Japan is doing her share. Here in New York, however, I can speak by the book—Manager Watkins' book—which tells



a story to gladden the heart of the Fifth Avenue's lessee. He is not playing Miss Gray here for glory. She doesn't need that. He is working for money, and he's getting it. Watkins hood a hard row for several seasons on the road. He struggled against



misfortune with a pluck that won him admiration from all that knew the battle he was fighting. At last the tide turned and he

began retrieving his fortunes as rapidly as he had formerly lost ground. To-day he is one of the wealthiest managers in the business, and he naturally takes pride in talking over the victory he gained, and which he always claims was solely due to his faith in Ada Gray's abilities and East Lynne. I think



that pure nerve, determination and force of character had quite as much to do with it. Miss Gray's performance of the dual characters of East Lynne has been widely commented on. It is the result of long experience, patient study, and the application of a mind far above the ordinary in intelligence.



She has brought forth many new phases and many new ideas. Possibly her Isabel is not the Isabel of Mrs. Wood's famous novel; but it is undeniably the Isabel of the stage—in every essential better suited to the taste of the public. The element of comedy which she introduces in the earlier scenes is very happy, indeed, and serves to lighten and render entertaining a sombre story. She is highly dramatic and possesses native power



of a very striking character. That she should have traveled for several seasons through the country without a New York manager hearing of and tendering her a New York opening is singular; but it goes to prove that the much-abused "provinces" are capable of fostering and encouraging real merit without being backed up by the much vaunted approval of the metropolis. Miss Gray has got that now, too, and although it may not be particularly valuable, it certainly is gratifying.

Her company is far above the average and contains several talented members. They give the star able support. Next season she will appear in all the large cities of

the country, after finishing the engagement here, which may extend over to the first of September.

PEN.

## After the Season.

Bring me a fan and a bowl of iced juices,  
More or less soothing to overtaxed brain:  
To all that's theatric pray make my excuses,  
And don't let me hear the word Drama again.

Do you know what it is to have gone through a season,  
Fed full of sensation as thick as boiled mush;  
Where rafts and revolvers insulted your reason,  
And Art went astray in a gutter of gush?

I've dined on them all—I am faint with much feeding;  
I long for one modestly merciful meal—  
The spice-box, the crust-stand calmly unheeding,  
With less of the stuffing and more of the veal.

I've drunken so deep of this draught of disaster,  
I hardly dare hope that it's over at last;  
From John Lester Wallack to Anthony Pastor,  
They've all been a dosing my Winter's repast.

They've fed me on horrors that once in the Bowery  
Made urchins grow mad in a torrent of foam;  
In rhetoric rampant and fulsome and flowery,  
That years, we had hoped, had forever laid low.

But again from their graves have they brought 'em to goad us,  
These double-dyed villains we dreamt of no more;  
With Colvilles and Brookses to teach us the modus  
Of bringing to life all the deadness of yore.

I know it is fleeting, my dolce far niente;  
Too soon shall my mental tranquillity cease,  
As visions arise in bewildering plenty  
Of new forms of torture, of limitless lease.

Of Taken from Life, a pleasant precursor  
Of similar pabulum due by and by,  
When Mankind shall serve us as nightmarers'  
Own nurses.

Dividing the spoils with The Romany Rye.

I see them all merging, and mingling, and tolling,  
There rings in mine ear such delirious din,  
I feel every innermost fibre recoiling,  
From this mad panoramic portrayal of sin.

Oh, give me some goodness, if only a spoonful,  
To take to my bosom, apart from all vice—  
To make all this clang sound a little more tuneful,  
To make all this badness a little more nice.

Here, 'neath the calm of a Summer-day's heaven,  
I dream of the playwright's more rational state,  
It may not arrive 'till the year '97;  
But what says the bard about "labor and wait?"

## Letter to the Editor.

NOT ENGAGED FOR NEXT SEASON.

BLISS OPERA HOUSE, June 18, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Certain persons are circulating a report that I am under contract with them for the forthcoming season.

I don't wish to mention the names of the persons alluded to; but can assure you it would not be to my professional credit for such a report to gain belief; so I should be pleased if you would state that at present I've made no arrangements for next season. Apologizing for putting you to this trouble, I am yours very faithfully,

ED. P. TEMPLE.

—In reply to several inquiries regarding Mr. Booth's English plans, we would state that he opens at the London Adelphi in Richelieu on Monday next, and will play six weeks. Then he makes a tour of the provinces. He will play only Richelieu, Lear, Fool's Revenge and Hamlet.

—J. B. Doblin, the Tailor, at 134 Bowery, is making a specialty of theatrical trade. He offers the finest suits at the lowest prices and with 5 per cent. discount to the profession.—Com.

## A Peerless Perfume.

The refreshing aroma of Floreston Cologne, and its lasting fragrance makes it a peerless perfume for the toilet.—Com.

## A Vigorous Growth

Of the hair is often promoted by using Parker's Hair Balsam. It always restores the youthful color and lustre to gray hair, gives it new life and removes all irritation and dandruff.—Com.

## Hope for Drunkards.

My husband had drunken habits he could not overcome until Parker's Ginger Tonic took away his thirst for stimulants, restored his old energy of mind and nerves, and gave him strength to attend to business.—Cincinnati Lady.—Com.

MISS LAVINIA SHANNON,  
Season of 1881-82 with John E. Owens.  
Permanent address 169 4th street, S. E., Washington, D. C.

MRS. MOLLIE BARNARD,  
Eccentric Old Woman and Character artist. Also Legitimate Heavies. At Liberty.

MRS. LOUISA WATSON,  
Recently with Bartley Campbell's My Geraldine company, abroad for the summer. Address Sunnyhouse, The Grove, Hammer-smith, London.

MR. JOHN E. INCE,  
As Monsieur Julliver in Michael Strogoff, with Tomkins & Hill, Boston. Season 1881-2. Now at Liberty.

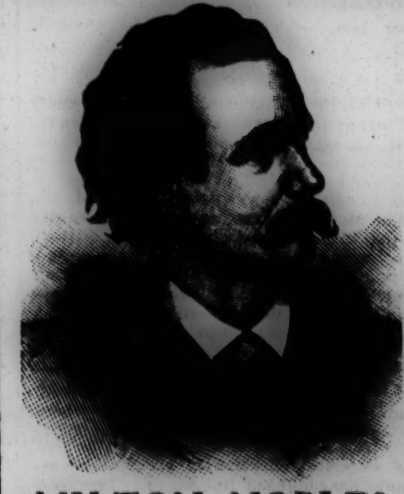
MR. CHARLES W. DUNGAN,  
Baritone. Colonel, in Patience; Pippo, in Mascot; Marquis, in Chimes of Normandy, etc. Address MIRROR.

MR. E. LAURENCE,  
Baritone and Juvenile Lead (Colonel Calverly, Beaufoy, Charles Courtly, etc.), desires an engagement, season 1882-83. Would accept smaller parts for satisfactory opening. Address MIRROR.

MR. MARK M. PRICE,  
Boston Theatre, balance of this season. Disengaged '83. Address Boston Theatre, or Simmonds & Brown.

MR. FRANK TANNEHILL, JR.,  
Concludes third season with Fun on the Bristol after tour of England. At Liberty September 1. Address agents.

THE OLDEST DRAMATIC COMBINATION NOW BEFORE THE PUBLIC.



MILTON NOBLES

Will close his eighth and most successful traveling season on June 24. The present season has covered a period of forty-one weeks. The ninth season of this, the oldest and among the most successful of the legitimate combinations now traveling in the United States, will be inaugurated at the Grand Opera House, St. Louis, Mo., week of Sept. 4.

REPERTORY FOR SEASON 1882-83.  
INTERVIEWS—An American comedy in 4 acts, by Milton Nobles. Second season. A MAN OF THE PEOPLE—An American drama in 4 acts, by Milton Nobles. Fifth season. THE PHENIX—An American melodrama in 3 acts, by Milton Nobles. Ninth Season. The company will be larger, stronger and more expensive than during any former season. Mr. Nobles' system of billing and lithographing is too well known to need mention further than to say that in extent and variety of paper used the coming season will surpass all others. A full list of company and officers will shortly appear. There are a few vacant dates during September and early October for the States of Missouri, Kansas, Iowa, Minnesota, Nebraska and Illinois. Time all filled from Oct. 16, 1882, to May 1, 1883. Address all communications to MILTON NOBLES, 159 First Place, Brooklyn, N. Y.

## GRAND Opera House, BROOKLYN.

KNOWLES & MORRIS, LESSEES.  
THEO. MORRIS, MANAGER.

Will be opened as a

### First-class Combination

Theatre on or about Sept. 1, 1883.

New and complete in every particular, it is

### The POPULAR and LARGEST

Theatre in Brooklyn.

Close attention will be paid to every detail, and

No Expense will be Spared

in making all engagements profitable.

Combinations desiring time, address

THEO. MORRIS,

6 West Eleventh Street, N. Y.

### FORT WAYNE, IND.

PALACE SAMPLE ROOM.—Salon de Profusion. We handle only the finest of Wines, Beers, Liquors and Cigars. You are always welcome. JOHN LEECHNER, Proprietor. Dramatic papers on file.

### Legal Notice to Owners of Theatres.

This is to notify all owners of Theatre buildings that the drama '49 (Forty-nine), is fully protected in my sole right by copyright, and two printed copies of which are deposited with the Librarian of Congress. I shall hold responsible all owners who allow such drama, or any part thereof, to be played in their Theatres. JOAQUIN MILLER, June 10, 1882.

### MISS MAY SYLVIE,

Comedy, Drama and Character parts.

MEZZO-SOPRANO.

Daly's Theatre, 1880, 1881 and 1882.

### MISS SADIE BIGELOW

Can be engaged for season 1882-83 for Juveniles or Souvrettes. Address MIRROR Office.

### MR. S. W. LAUREYS.

Professor of the art of Costuming.

781 Broadway, opposite Stewart's

### MR. HANS KREISSIG,

Musical Director Haverly's Opera Comique company. At Liberty for Season 1882-83. Address MIRROR.

### MR. GUSTAVUS LEVICK,

AT LIBERTY.

Address SIMMONDS & BROWN.

### MR. A. H. BELL,

At Liberty.

### MISS JEANNIE WINSTON,

At Liberty.

### OTIS SKINNER,

With Lawrence Barrett, Season 1881-82.

### DORÉ DAVIDSON,

(Isidore Davidson), late under Madison Square Theatre management. At Liberty. Address THE MIRROR.

### WALTER W. BURRIDGE,

Late Scenic Artist, Fifth Avenue Theatre, New York. At Liberty until June 1. Address 340 West 42nd street, or Spies & Smart.

### ROBERTO STANTINI,

Tenor for English and Italian Opera or Concert. Address this office.

## EDWIN A. LEE

AS  
Jean Renaud,  
IN  
LEE AND RIX'S  
CELEBRATED CASE  
COMBINATION.

SEASON CLOSED AT DETROIT OPERA HOUSE, JUNE 17.

At Liberty after that Date.

Lee's Jean Renaud was an excellent character well presented. His reading of the emotional parts was strong and even, and yet free from the terribly itching manufactured agony so popular with the ordinary run of interpreters of the emotional.—Cleveland Penny Press, May 10.  
Mr. Lee's Jean Renaud deserves high individual mention.—Cleveland Leader, May 10.  
As Jean Renaud Mr. Lee deserves high praise.—Cleveland Herald, May 10.  
Mr. Edwin A. Lee as Jean Renaud made a great success both as the soldier and as the galley slave. He was equal to the strongest situations.—State Journal, Columbus, O., April 22.  
Edwin A. Lee is a capable and pleasing Jean Renaud.—Detroit Oha, April 1.  
His earnestness and sincerity gave individuality to his work.—Detroit Post and Tribune, March 21.  
Edwin A. Lee, as Jean Renaud, is especially deserving of praise.—Toledo Telegram, April 8.

Mr. Edwin A. Lee sustained in an admirable manner the character of Jean Renaud.—Laporte (Ind.) Herald, May 22.  
Mr. Edwin A. Lee showed himself every whit an artist in the strongest situations his acting is superb and he was greeted again and again with most enthusiastic applause.—Lansing (Mich.) Journal, March 22.  
Address care of THE BRUNSWICK, DETROIT, MICH.

## ALEXANDER

## CAUFMAN,

STARRING IN

Fred Marsden's best play,

## CALLED TO ACCOUNT.

Address care N. Y. Mirror.

## ERIC BAYLEY'S COMEDY CO.

SEASON 1882-83.

In a brilliant and carefully selected repertoire.

All applications for dates, etc., to E. E. STEVENS, Care Simmonds & Brown, 1105 Broadway, N. Y.

## KELLOGG AND BRIGNOLI

SEASON 1882-83.

Grand Concert Combination.

Fanny Kellogg, Soprano; Sig. F. Brignoli, Tenor, supported by an array of first-class talent.

For particulars and dates address MAX SACHS, Manager, Everett House, New York.

Mr. Edmund DeCelle, formerly manager of the Reményi concerts, Business Manager.

## Worcester Theatre,

WORCESTER, MASS.

### Special Notice to Managers and Agents.

The undersigned has assumed the management of this theatre for the coming season, and will be glad to hear from managers of first-class combinations, which will be received on

### RENTAL OR SHARING TERMS.

Mr. E. M. REYNOLDS, who has been connected with the house for the past twelve years, will remain with me, and all letters should be addressed to him or the undersigned. BOOKINGS ALREADY MADE WOULD GOOD. Our undivided attention will be devoted to the interests of parties playing with us.

THIRTY YEARS ON THE ROAD

leads me to believe that I know what they want.

Yours truly,

CHARLES WILKINSON.

## TEXAS.

TREMONT OPERA HOUSE, GALVESTON.

PILLOT'S OPERA HOUSE, HOUSTON.

MILLET'S OPERA HOUSE, AUSTIN.

TURNER'S OPERA HOUSE, SAN ANTONIO.

GRAND OPERA HOUSE, BRENNAN.

Now filling time. Address

L. E. SPENCER,

Manager,

Union Square Hotel, New York.

## PHILLIPS' OPERA HOUSE

RICHMOND, IND.

The Popular Place for Amusements.

A reputation of twenty years standing. Now booking first-class attractions for 1882-83. Liberal sharing or rental terms offered. Controlling bill boards specially for the above house.

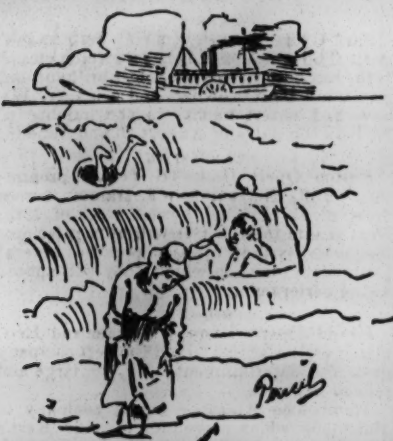
For dates, terms, etc., address

E. H. RHUTE, Manager.

FOR SALE, written to order or license on shares, amplified by the well-known author (Peri) to for a Comic Opera. WM. BUSH, Esq., et al. Also a side split 1111 Clark Ave., St. Louis, Mo.



## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## BOSTON.

**Boston Museum:** The Hanlons finished the third and last week of their engagement, presenting *Le Voyage en Suisse* before large and admiring crowds. This week a new version of Byron's extravaganza of *Aladdin* will be produced with a powerful cast. Extensive preparations have been made, and the burlesque will be placed upon the stage in a manner which will undoubtedly reflect great credit upon the management and Willie Edouin, under whose supervision it will be produced. The company engaged includes many favorites, among them being Marie Williams, Topsy Venn, Lilly West, Rose Temple, Clara Ellison, Irene Perry, Willie Edouin, George W. Wilson, G. W. Howard and J. T. Powers. The Girards have been especially engaged for this production and will introduce their latest success, the "Aesthetic Quadrille," and every evening, one hour previous to the performance, a promenade concert will be given in the large hall, which has been converted into a brilliantly illuminated tropical garden.

**The Casino:** Messrs. Atkinson and Gilbert are to be congratulated upon their success at this place of amusement, and deserve great credit for the good judgment and business enterprise they have shown in the undertaking. Presenting, as they do, numerous and varied attractions every evening, it is impossible for any one to pass an evening at this great hall without finding one or more pleasing novelties. I am sorry I cannot speak in terms of praise in regard to the new and original American opera, *The Lightkeeper's Daughter*, by Charles Blake and George Vickers, presented here during the past week. The story is uninteresting, and reminds one of many of the old melodramas, while there is nothing new or novel in its treatment. The text is very dull, and the characters poorly drawn, while the music is at times entirely at variance with the situations. There are a number of bright airs introduced; but during the first act the tunes follow each other so rapidly, that it appears that the composer desired no one to remark, "It's a long time between tunes." There is very little in the opera to recommend itself to the public, and I fear it will never have much drawing power. The *Lightkeeper's Daughter* will hold the boards during the week, until Saturday evening, when *Patience* will be placed upon the stage in magnificent style, with a company including Nat Goodwin, Joseph Haworth, Gertrude Franklin, Elma Dolaro, Florence Bates and others. Among the many attractions secured by the managers, can be named, *Onsalo*, the Demon of the Air, who makes his wonderful mid-air flights every afternoon and evening.

**Oakland Garden:** *Patience* was presented in admirable style by Haverly's Opera company, the principals being praiseworthy and the chorus very efficient. The company remains another week, appearing in *The Mascotte* and *Pirates of Penzance*. Next week, Roland Reed and company will appear in *Fred Marsden's* new play, *Cheek*.

**Boston Theatre:** Uncle Tom's Cabin, with its double company, remained the attraction during the past week, and succeeded in drawing fair audiences. The theatre will remain closed until July 8, when the Boston Miniature Ideal company begins an engagement in *Patience*.

**Howard Athenaeum:** The Howard has been opened twice during the week, the occasions being 13th for the benefit of Messrs. Bowman and Deagle, advertisers, their many friends turning out in full force to witness the entertainment, which included many pleasing numbers, and 17th, for the benefit of the attaches, many well-known artists volunteering.

**The Park and Globe** will remain closed until August 21, the Park opening with *Bardou's Divorcees* and the Globe with a strong attraction not yet announced.

**The Gaiety** will present a number of light operas during the summer months; but will remain closed until Jumbo leaves the city. There are many professionals in the city, and Manager Wentworth could easily organize a good company to produce some of the operas which have not been seen lately—so that the *Mascotte*, *Olivette*, etc., could have a vacation.

**Boylston Museum:** The Summer season will be inaugurated with an excellent variety entertainment, including the well-known Female Minstrels and other strong attractions.

**Items:** Atkinson's Jollities will shortly appear at the Casino.—Young Richard F. Carroll, who appeared at the Museum with the Hanlons, made a great hit, proving himself to be an artist of great promise.—The Corinne Merriamists will play two engagements at Oakland Garden.—Mary Shaw, formerly of the Museum, and last season with Fanny Davenport, has received a flattering offer from Augustin Daly, which she has accepted, signing a contract for three years. She is at present in the city. During the past week 153,313 persons—count 'em—have attended Barum's Circus, and Jumbo is all the rage—even babies being named after him.—C. H. Smith's double Uncle Tom's Cabin company will play on the New England Circuit this week.—I have just learned that Charles Pidgin will rewrite the libretto of the *Lightkeeper's Daughter*, and that it will be produced at the Park Theatre.—Anna Gunther takes Rose Temple's place as Mattie Berne at the Casino.—Halleck's Alhambra will not be opened this season for theatrical performances. There is some talk of turning it into a roller skating rink.—A benefit for the bill-posters will take place at the Howard on Thursday.—J. S. Maffit, Jr., received a benefit at the Dudley Street Opera House last

Thursday, upon which occasion J. S. Maffit, Sr., appeared as Middlewick in *Our Boys*.

## SAN FRANCISCO.

**Baldwin Theatre** (Gustave Frohman, lessee; Charles R. Bacon, acting manager): This house reopened last evening under the new management and "popular prices" system, under favorable auspices. A very large and enthusiastic audience was present, and Boucicault's well known drama of *The Octoroon* has seldom been better presented in this city. The cast was not a brilliant one by any means; but the minor details were carried out faithfully by the stage manager, David Belasco. The cast was composed of local talent, among whom special mention must be awarded Harry Colton as Jacob McClosky, George Osbourne as Wah-rotes, and Edward Barrett as Uncle Pete—not forgetting that reliable actress, Mrs. F. M. Bates, as Zoe, the Octoroon, who was exceptionally good. Callender's Georgia Minstrels lent additional interest to the play, and were very effective in their jubilee and plantation songs and frolics. The new innovation of colored ushers was only partially successful, many blunders being made by the sable attendants—probably on account of their inexperience in this line. The scenery by Porter was very appropriate and excellent, and the performance as a whole was a success in every respect—financially as well as artistically.

**Grand Opera House:** Closed.

**Bush Street Theatre** (Charles E. Locke, proprietor): M. B. Curtis in *Sam'l of Pose* drew only fair houses last week. He will continue this week, and on Monday evening next Mitchell's Pleasure Party open in *Our Goblins*.

**Haverly's California Theatre** (W. A. McConnell, manager): Hazel Kirke attracted fairly well last week. This evening Charles Bowser, who returned to-day, will assume the character of Pittacus Green. Elegant souvenirs, similar to those given recently at the Fifth Avenue Theatre, were presented to the ladies last evening. J. K. Emmet and company open in *Fritz Monday* next.

**Emerson's Standard Theatre** (William Emerson, manager): Joseph Murphy in *Shawn Rhue* did a good week's business. Kerry Gow Thursday night.

**Winter Garden** (Stahl and Maack, proprietors): *Satanella*, with Ethel Lynton in the title role, is drawing well.

**Tivoli Garden** (Kieling Bros., proprietors): *The Masked Ball* is the attraction here still.

**Bella Union Theatre** (Harry Montague, manager): Variety bill and afterpiece.

**Adelphi Theatre** (Ned Buckley, proprietor): Holmes Grover, Jr., and May Delmore commenced a re-engagement in their sensational play, *Jesse James*, last night—a large house. Muldoon's Picnic is the opening piece.

**Items:** Joseph R. Grismer and Phoebe Davies, the well-known professionals, were married in this city last Wednesday afternoon. They will make a strong dramatic team, both being exceedingly reliable and ambitious.—Holmes Grover, Jr., and the people that have been supporting him in the Southern countries, returned last week, without making much money; but richer in experience than when they departed.—Joseph N. Mount, for a long time past connected with the theatres here in the capacities of usher and doorkeeper, has been appointed balcony doorkeeper and advertising agent of the Baldwin Theatre. Joe is a reliable man, and one of the recognized theatrical oracles.

**Fritz Morris**, a bright young journalist, has returned to San Francisco after a brief absence, and is back again on the editorial staff of *The Daily Report*, doing the social and theatrical gossip.—Louise Davenport, who has been playing with W. E. Sheridan as leading lady, did not accompany that gentleman to Australia, as she had expected. She is quite wrathful at getting left, and during the week freely aired her grievances to the correspondent of a dramatic paper in New York. He will doubtless embellish it (her story) according to his fancy, having a reputation for being clever in this respect.—It must be that music is at a discount in this city, or that W. Haydon Tilla, the one-famous tenor, is losing his grip. He is now singing at the Fountain, an underground music hall—admission free.—The "glorious" climate of California proved too much for John Dillon, the comedian. E. M. Roberts, the former stage manager of the Madison Square Theatre company, took his part of Pittacus Green, acquitting himself fairly well, under the circumstances.—M. B. Curtis tells us that George H. Jessup wrote the dialogue of *Interviews*, Milton Nobles' new play. I thought when I saw the play that nobody but a regular newspaper Bohemian could evolve such ideas and dialogue as I encountered in *Interviews*. Nobles, however, boldly announces himself as the author.—Mark Thall returned last Thursday.—Edwin Browne and his party did not do much on their brief trip in the country, and returned to this city Saturday.

**Lou Davenport**, it is said, will shortly take a benefit.—Jay Rial's Uncle Tom party, it is said, are doing a good business in Oregon. Charles L. Andrews, late manager of the California Theatre, is with them.—The local theatrical and newspaper men are very much elated over the success in New York of Dave Belasco's *La Belle Russe*, and as matter of course a new impetus is thereby offered to California playwrights.—The performance of *Hamlet* that was announced to come off Saturday evening, 10th, did not take place from the fact that Gus Frohman bought off Edwin J. Hamlet—Holden, I mean—and the ambitious young actor is probably better off financially than if he had opened the Baldwin on that night. Further than this, Frohman has engaged Holden to play Squire Rodney with the Madison Square company in the interior.—George P. Wall, the well-known advance agent, arrived in town Thursday from a tour of the Southern counties, with a couple of companies. He says that the Southern part of the State is positively N. G., so far as theatrical ventures are concerned, and from what I can learn I think he is quite correct.—A great deal of bluster has been made about Frohman keeping the Baldwin permanently. I am positively informed, from what I deem a perfectly reliable source, that the veteran Thomas Maguire will reopen the Baldwin July 17 with a powerful attraction (*Hanlon Bros.*, probably), reports to the contrary notwithstanding. Maguire himself is reticent, however.—Owen Dale, who has been connected with the Bella Union Theatre for some months past, has severed his connection with that house and will shortly leave for the East. He has shown decided ability in old man character parts.—Marcus R. Mayer arrived in town Friday last in advance of Mitchell's Pleasure Party.—William B. Henry, a prominent Elk, and lately assisting in the management of the Wallace Sisters, arrived in

town last week, very much disgusted with the lower country. He left for Philadelphia Friday, and will take out a specialty company next season on his own hook.—The new management of the Baldwin Theatre have fitted up a room on the balcony floor of the house, for the convenience and use of the newspaper men. They can here meet and converse at leisure, without standing in the narrow lobbies, or in front of the house. It will be thoroughly appreciated by the knights of the pencil and paper.—The testimonial benefit to be tendered Dave Belasco, the well known stage manager and dramatist, at Haverly's California Theatre, next Sunday evening, promises to be a grand affair. The Colleen Bawn will be given in full, besides Muldoon's Picnic and a large olio.—Add Ryman and Frank M. Clark will take out a specialty company in a few weeks, playing through the territories, as far East as Minnesota. They have a piece entitled *The Jolly Voyagers*.—Joseph K. Emmet and company will arrive Friday.—W. B. Cahill, the well-known Barney of Hazel Kirke company No. 1, tells me that he is writing his life's reminiscences and recollections, under the title of "Peripatetics of an Actor," and will shortly publish the same. It cannot fail to be interesting. James M. Ward, the well-known actor, is under engagement to support Joseph Murphy in *Kerry Gow*.—Dave Belasco's testimonial is announced as a "Jumbo" performance.—B. P. O. Elks Lodge No. 3 did not have their benefit performance Sunday night as expected. It is postponed until Friday afternoon next at Haverly's California Theatre.—The Kennedy Comedy company will arrive this week from a prosperous season in British Columbia.—Harry Montague is energetically at work trying to get up a monster performance at an early day, to start a variety actor's fund, for the relief and benefit of the profession on this coast.—E. T. Stetson, the melodramatic barnstormer, is still invading the bucolic districts. This prince of fakirs has three or four amateurs for support, among them a Miss Annie Hingham, who in other hands would show some dramatic ability; as it is, she is wasting her sweetness on the desert air.—Charlie Reed's Muldoon's Picnic Party and Standard Minstrels after a very successful tour of the Northwest, will return to the city this week.—Ainsley Scott, of minstrel fame, is in town. He contemplates going into the patent medicine business shortly. M. A. Kennedy the well known comedian will shortly take a farewell benefit prior to his departure for the East.—Hecor Stuart, the poet of North Beach, who writes under the nom de plume of "Caliban," or something of that sort, has finished a play which he calls *Seven Sisters*. If it is as bad as some of his poems it will never see the light of day. Marcus M. Henry, the operatic impresario, is reading it patiently.—Constance Munnelle has been engaged by the Baldwin manager, and will probably appear next week.

**Manager McConnell** announces a reduction of prices at Haverly's, commencing next Monday on the "popular" scale system, and is a wise move, I think.—Manager Emerson goes East on Friday, to arrange for new attractions, as well as to see about some orchestra and dress circle chairs to replace the present benches. This would look as though the rumors about Emerson giving up the theatre were untrue. He says he has no idea of going back to the minstrelsy.—The reopening of the Baldwin last night called out all the professionals, managers, newspaper men and the regular "first-nighters" in the city.

## BALTIMORE.

Since the close of the season, two weeks ago, affairs dramatic have been at a complete standstill. This week the Grand Army of Republic encamp here, and the theatres have opened their doors again, but only for the week. **Holliday Street Theatre** presented the patriotic drama, *Tried and True*, to a very fair house on Monday night, despite the hot weather, and the attendance at Ford's Opera House to see Newborn, or the Old Flag, was good. Both dramas were creditably given. At the Academy, the Duryee Zouaves gave an exhibition drill on Monday and Tuesday nights. Manager Kernan has inaugurated a six days' walking match at the Monumental Theatre, in which several well known female pedestrians are engaged.

**Items:** Jno. W. Albough and family are now at Long Branch, and Walter Hine, formerly treasurer of the Holliday Street Theatre, is in charge of the box office this week.—Charlie Howard, the negro comedian, is home from his southern trip, looking hearty.—Manager Fort opens his season of light opera at Academy, July 3.—Mann and Benoit, proprietors of Programme at the various theatres, have secured the theatre at the Sailors' Home, at Hampton, Va., and will give two performances there a week during the summer. Their company includes Blanche Thompson, Jno. Reibert, Harry Albough, and others.

## CINCINNATI.

**Grand Opera House** (R. E. J. Miles, manager); **Robinson's Opera House** (R. E. J. Miles, manager); **Heuck's Opera House** (James Collins, manager); **Coliseum Opera House** (James E. Fennessy, manager); have all closed for the season.

**Vine Street Opera House** (Charles S. Smith, manager): The torridity of the weather in no wise interferes with the nightly attendance at the "Gold Mine," and manager Smith's ability as an amusement caterer is amply evidenced by the attractive programme afforded his patrons. Prominent among the meritorious features of last week's bill were the vocal efforts of Annie Hart, songs and dances by the Richards Bros., the specialty trio, Jennie Reese, Irwin Bush, and Charles Reese, in a refined musical sketch, and the comic act of Charley Young. The new people announced for current week are the Virginia Trio (Turner, Welch and Harris), Four Emeralds, Frank Bolton and Ada Bradford, May Vernon, Smith and Leopold, and Allie Smith and Lillie Derions. The new team blowers are approaching completion, and will be in operation before close of present month.

**Items:** John Havlin is at present sojourning in the city, and in company with Al Donnad, his business manager, is making active preparations for Minnie Madden's appearance at Indianapolis July 1.—The Commercial— anxious to encourage the Dramatic Festival—throws open its columns to a free-for-all discussion of the feasibility of that enterprise.—W. H. Southard, who has been recuperating in the city during the past few weeks, departs for the metropolis 24th.—George Field, the stage manager of the Grand during the past year, has been re-engaged.—Harry Vance and Frank Lane, prominent members of John McCullough's support, are in town.—The bill-top resorts are furnishing their frequenters with choice musical programmes, and attracting remunera-

tive attendance.—James E. Fennessy's benefit, which occurred 17th at Heuck's, netted the popular beneficiary fully \$1,200.—Nat Hyam's clever daughter, Nimmie Kent, was in the city 17th, en route to Indianapolis. Miss Kent is booked for week of July 3 at the Vine Street Opera House, and her skip-ping-rope specialty will create a furore.—De Witt C. Waugh is preparing sketches for the five new drop curtains of the Grand, to be used ensuing season in conjunction with his patent stage.—Prior to a positive decision regarding the style in construction of his new theatre on the present site of the Coliseum, Hubert Heuck will visit Chicago and St. Louis with a view of obtaining points in theatrical architecture.—Manager Miles has been in St. Louis during the past week doing (or being done by) the races. As Bob was to have appeared here 14th, and has failed to put in an appearance up to the time of writing, his friends are fearful that with his wonted judgment the genial manager has invested his wealth on the wrong horse and is paying the consequent penalty in walking home.—The pupils of the Cincinnati College of Music, assisted by Hugo Lindau, of the Emma Abbott Opera troupe, will essay *Faust* during the current week. Mr. Lindau will assume the title role.—The trial of Manager Thomas E. Snelbaker, charged with the murder of policeman Chumley, is set for the 20th and as the shooting was clearly in self-defense will doubtless result in Snelbaker's acquittal.—Robert Scott and wife (Patti Rosa) of the Furnished Rooms combination are Summering in the city.—Annie Hart, one of the brightest little serio comics of the present day, was presented 14th with a handsome gold badge by Manager Charley Smith. Miss Hart joins Ransome's Across the Atlantic combination during the ensuing season.—Julius Cahn, business manager of the Catharine Lewis Comic Opera company, left for the East 16th inst.—Charley Young, of this city, who recently concluded a highly successful engagement at the Vine Street Opera House, goes to Mt. Clemens, Mich., for the Summer months and will link fortunes with the Hooley and Rice Minstrels during the season of 1892-93.—Manager Havlin, in an interview past week, stated that Minnie Madden's time for ensuing season is entirely filled.—A short Summer season of light English opera at the Highland House, under the management of Frank Harf and R. E. J. Miles, is among the immediate probabilities.

## ST. LOUIS.

**Uhrig's Cave** (John J. Collins, manager): The Ford Comic Opera company opened 12th in *Olivette*, and Blanche Chapman, May Stembler, Mamie Taylor, George Denham, Charles Lang, W. H. Fitzgerald, and all the old favorites were most heartily welcomed, and the new members of the company, Marie Bockell and L. J. Raymond, were warmly received. The musical director W. W. Fuerst, deserves credit for his able work. *La Manola*, is announced for 19th.

**Pickwick Theatre** (E. E. Rice, manager): The Hess Acme company presented *Olivette* for their second week and it was a great success. Miss Elmer as *Olivette*; Rose Leighton as the Countess; Henry Peakes as Merrimac; Mark Smith as Valentine; Mr. Clarence as the Duke, and James Peakes as Coquelicot, were all excellent, and the chorus and orchestration were well and efficiently managed. The promenade concerts by Prof. Madden and full military band, are very popular. *The Mascotte* 18th.

**Park Theatre** (John J. Collins, manager): *Pinafore* was revived by the Bijou Opera company 11th. The cast was excellent, O. W. Blake being the Admiral; G. H. She-well, Dick Deadeye; Messrs. Skiff and Morgan as the Captain and Ralph; Amy Gordon, Josephine, and Sallie Cohen, Buttercup. Business increases nightly. Belles of Corneville underlined.

**Charles Pope's Testimonial:** Notwithstanding the very sultry state of the weather, on the evening of 16th there was a fine house at Pope's Theatre, it being excellent in quality as well as in quantity. Mr. Pope appeared as Ingomar to Florence Elmore's Lathenia, and the performance was a fine legitimate success.

**Items:** The Bijou Opera company gave a matinee of *Pinafore* at the Peoples' afternoon of 17th.—The Hess Acme company has in preparation Waldorf Phillips' comic opera, *The Queen of the Circus*.—Fill's Marionettes gave the performance at Uhrig's Cave 11th, assisted by Prof. Schlam, magician. Matinees are given every day by the same parties to fair attendance.—L'oubadour Amweg was in town with the Ford company, but does not appear in their performances at Uhrig's Cave.—Blanche Chapman rests next week, and Marie Bockell assumes the leading role in *Manola*. Genevieve Reynolds and Tillie McHenry make their first appearances.—Several mashes made themselves obnoxious to the audience and the performers at the Park on Friday evening, and were promptly bounced by the treasurer, Joseph Ransome, and Messrs. Brockhurst and Smiley, of the company.—C. D. Hess has been singing the part of the Duke in *Olivette* during the week under the alias of Mr. Clarence.—Miss St. Quentin, the new sobrette of the Hess Acme company, has become a great favorite.

## CHICAGO.

The four leading theatres, McVicker's, Haverly's, Hamlin's and Hooley's, have all furnished attractions to help out a novelty week—in the order named: *House of Mauprat*, *Comely Barton*, *Passing Regiment* and *Celebrated Case*; the first being in its second week. It is drawing fairly well. The criticism already given this play there is no recent reason to change. True, the management have modified the action and the dialogue to some extent, thus shortening the time of representation very materially—still, the underlying fault of the play has not been eradicated: that of obscurity is the purpose at which the authors aim, making it somewhat tiresome.

The Comely-Barton company has not continued the crowded houses drawn by the *Mascotons*. I am surprised to hear that such a clever company as the Comely-Barton has not been doing well of late, and to hear rumors of dissolution with the close of the season. Such people as Marie Jansen, Laura Joyce, John Howson and Digby Bell ought to have attractive powers in almost any piece and place. Perhaps comic opera has been overdone of late, about which there is such discussion. It reminds one of the sudden discovery of soft candy in the confectioner's art; but soft candy remains with us still; so in the newly acquired American taste for light opera, there may be, and likely is, somewhat of a cloyed public taste now; but this taste is a thing to be "now and hereafter." Mr. Horace McVicker, manager of Haverly's, seems to have faith; for the Chicago Church Choir company is to begin an engagement 19th. The company has played a trial at Mil-

waukee—a sort of a breather before the race—and comes here confident of success. Much money has been spent on costumes and fittings, and in an effort to secure the best local people, and several well known Eastern artists. The opening "number" is to be H. M. S. Pinafore. To give more than ordinary sea room, the stage is to be altered by an extension forward. The *Passing Regiment* opened to good business throughout the week, and expect to continue the full houses for the coming week (19th), when *Odette* will be presented. The *Passing Regiment* has been well received, and the actors liberally applauded. Several of the company are well remembered here, and received a hearty reception on the first night. Bijou Heron comes back after several years absence, having bloomed into a young lady from a child actress. As Miss Stoepel she appears to have fulfilled the promise of the past, although, to judge fairly, a more extended observation of her acting in other parts is necessary.

James O'Neill has had a moderate attendance to see him in *A Celebrated Case*. On Sunday (18th) he produces a new play, *The Brothers*, by Louis J. Cella. The scene is laid in Pisa, Italy, at the beginning of the last century. Mr. O'Neill appears in the dual role of two brothers who seek to relieve their mother's necessity by drawing lots as to which shall accuse the other as an assassin, for whose apprehension 2,000 florins are offered in reward. The accusation is made and condemnation follows; but the real murderer is discovered on the imminent moment and all ends happily. The cast is:

Angelo } Brothers } ..... James O'Neill  
Lorenzo } ..... John T. Malone  
Duke de Medici } ..... Carl Ahrendt  
Simpson, a ballad } ..... John A. Mackay  
Silvia, a robber } ..... Forast Robinson  
Vulpo, robber chief } ..... James Tighe  
Rinaldo, lieutenant to Vulpo } ..... Fred G. Ross  
Captain of Carabineers } ..... J. H. Haines  
Anselmo, Commissary of Police } ..... H. Wentworth

Monica Orlandi } ..... Virginia Buchanan  
Erminia, the Duke's daughter } ..... Carrie Turner  
Jailer } ..... G. Atkins

There has been little or no preliminary flourishing of banners in behalf of the play. It is comparatively unheralded. A new and perhaps judicious treatment of it. With no expectations there can be no disappointment. The New American Opera, by Silas G. Pratt, was presented in concert form during the week at Music Hall. The press generally condemns the work. Mr. Mathews, than whom there is perhaps no better authority as a musical critic, now writing for the Western press, is wholesale in his slaughter. The audiences attracted both evenings were large and fashionable, and enthusiastic on occasions. Miss Cary could not sing; but was present in the auditorium of the hall. Miss Hennings supplied her place on the stage very acceptably, although seemingly quite nervous; Mr. Gill, tenor, and Mr. Clark, basso, acquitted themselves creditably.

Items: Miss Cary goes to a warmer climate to recover her voice, which is almost entirely gone.—Baum's Pavillion opened with *Mahn's company* in *Bocca d'oro*; the performance was direfully bad.—Theodore Thomas' Summer Concerts begin July 8.—E. A. Locke's new drama, *Nobody's Claim*, with Mr. Dowling in the leading part, at Criterion, 18th.—The Hanlon Brothers follow House of Mauprat at McVicker's.—The character comedian, Mr. Fitzpatrick, is to begin a season with the play *Rooms to Rent*. May he be successful.

## NEW ORLEANS.

The Criterion Opera company, under the management of Eugene B. Gorman, commenced a Summer season at the Spanish Fort, (one of our lakeside resorts) on the 10th. The opening opera was the *Mascot*, which will be the bill for the first week. The large concert hall has been crowded nightly, and visitors have been very agreeably surprised at the performance. It was expected that the troupe would possibly be a very inferior one; but, on the contrary, it proves to be made up of people thoroughly capable of appreciating and fulfilling the requirements of the roles assigned them. The performances are altogether enjoyable and the audiences are lavish in their applause. The Misses Richardson, Barrington and Valliere and Messrs. De Lorme and Figman, are all artists of merit, and the chorus is very effective. *Olivette*, *Pennance*, and *Billet Taylor* are announced to follow in succession. The orchestra is under the leadership of Prof. Vogel, who was last season the musical director of the Academy of Music.

Oscar Wilde will deliver a lecture on *Decorative Art* at the Grand Opera House to-night (16th). The sale of seats has been very large, and a crowded house is assured. On the 22d the Criterion Opera company gives a performance at the Grand Opera House for the benefit of the Crescent Rifles, one of our crack military companies. The object is to assist in defraying their expenses to Indianapolis, where they purpose entering the Inter-State drill.

Levy, the cornetist, did not flee the city, as reported by the correspondent here of an alleged dramatic paper in your city. He left the city to fill an engagement (previously made) in Galveston. His benefit on his return was truly an ovation. The slanderous report referred to had not the slightest foundation in fact.

## PHILADELPHIA.

With the exception of a variety theatre or two and the Museum, the theatres are all closed. Beer and concert gardens have taken their place. Lauber's great garden, at Broad street and Columbia avenue, has an excellent orchestra. Carl Sentz presides at Belmont Mansion and the Maennerchor. Thor's Broadway Garden has a special orchestra, and at Ridgeway Park a band from one of the German regiments discourses splendid music. Simon Hassler, who has led the orchestra for years at the Chestnut Street Theatre and Haverly's, will take his orchestra to Cape May for the Summer.

There will be a good deal done in the way of improvements at the theatres this Summer. Probably the most elaborate preparations for the Fall campaign will be made at the Lyceum. Messrs. Murphy and Donnelly, who have leased the theatre, intend to have a thorough overhauling. They will tear out the stage and build a new one better adapted for their purposes. At the Opera House Mr. Goodwin will rebuild the front and make the vestibule even more beautiful than it is now. He is going to improve greatly in his music, too. Simon Hassler will wield the baton and the patrons will be sure of having orchestral strains worth listening to. Mr. Goodwin's other theatre, the Walnut, will be touched up by painters and decorators. Nothing can be done to make it comfortable, however, except one thing, and that is to tear it down and build a new one. The theatre is very old, and the currents of air blow through it in every direction. Frank Gardner will be Goodwin's



chief of staff, his former efficient aide, Fred Zimmerman and S. F. Nixon, having deserted him for Haverly's. They will have full control of Haverly's next season, and have got together an excellent list of attractions. Mark Haasler will form an orchestra especially for them, and promises to pay special attention to soloists. The theatre is in the very best condition possible now, with new chairs and fresh paint; but nevertheless some more money will be expended in paint and fixtures.

The Arch will have the old Isle of Delos curtain freshened up, and then the theatre will go on making money as usual. The seats are of the old-fashioned church pew style, and yet they are far more comfortable than any of the patent chairs at the other theatres. The variety theatres will decorate. They can afford it. The Central and the National have made lots of money.

## COLORADO.

### DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Louis Aldrich and Charles T. Parloe opened 12th for one week to fair business. They close season here. Haverly's Mastodon Minstrels open 19th for one week.

Palace Theatre (Ed. Chase, proprietor): Playing to light business. Departures: John F. Byrnes and Miss Helene for Pueblo. Items: William Deutch, formerly of the Tivoli here, has opened a variety theatre in Pueblo.—Mr. Alfred Friedle, a trapeze performer with Robinson's Circus, was killed by falling from the trapeze during the performance at Pueblo 12th. The accident was caused by the rope breaking. The remains were sent East.

## CONNECTICUT.

### HARTFORD.

George S. Ulmer, of the Danites No. 2, spent several days in town last week on business.—William Conway, of this city, has returned home for the summer, after a successful season with Baird's Minstrels.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

All amusements dull. The Theatre Comique has got into summer quarters, and under Colonel Snelbaker's management, is doing good business. He offers this week His Majesty's Safety Pin, the Monumental Quartette, and other specialties. The Capital is closed for the present. Driver's and Abner's Summer Gardens well patronized.

Item: Meta and Kate Bartlett, of Wallack's, are in the city visiting friends.

## ILLINOIS.

### DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Robert McWade in Rip Van Winkle, 17th, to fair house. Frank Mayo booked for 20th in Davy Crockett.

Gaiety (John Long, manager): The usual variety bill to excellent business.

### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Emmet was to have appeared 12th, but changed his date to August 24. Frank Mayo comes 21st and 22d, playing Davy Crockett and Streets of New York.

Arena: Coup's Circus, July 4.

## INDIANA.

### INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): House closed and nothing booked until July 1, when Minnie Maddern comes for one week.

Park Theatre: Closed.

English's Opera House (Will E. English, proprietor): This house will open during the Encampment with a carefully selected variety company. Two well-known Indianapolis gentlemen have rented the house, and will, without doubt, make money.

Zoo Theatre (Gilmore and Whallen, proprietors): Business continues good. The following is the bill for the coming week: Red De Palma, the Bookers, Pauline Batcheller, Winstanley Bros., Gray Sisters, Dolan Bros., Keating and Flynn, Louise Garland, Marren and Murphy, and Harper Bros.

Items: George June has closed with the Kralows for next season and leaves for New York August 1. George is popular and had a number of good offers to choose from.—The Durell Bros. are at home resting.—Manager Gillmore has opened the elevated gardens over the Zoo Theatre and they are attractive and popular.—Cy Butterfield and George June, of the Elks, saved two persons from drowning during the recent flood.—The Bijou Theatre has been leased for a term of years by Gillmore and Whallen.

### NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): This house will close for the season, and will undergo thorough repairs this summer. Will open next season as one of the finest in the West.

Boyd's Opera House (T. F. Boyd, manager): Haverly's United Mastodons appeared to large business 12th and 13th. It is, without exception, the best company that has appeared in this city. The company gives a purely minstrel show as distinguished from a specialty show in black face. Charlotte Thompson gives us Jane Eyre 20th and 21st.

Academy (Nugent, Glenn and Co., managers): An exceptionally good bill of specialties is given to good houses nightly. The company has such names as Connors and Kelly, McIntyre and Heath, and Charles Queen, among them.

### TERRE HAUTE.

Opera House (H. M. Smith, manager): Frank Mayo is booked for the 24th.

Atlantic Garden Theatre (P. M. Shumaker, proprietor): Business continues good.

Items: The Circus Royal and Menagerie did a poor business 12th. W. W. Cole's Circus to large business 14th.

## IOWA.

### BURLINGTON.

New Opera House (George A. Duncan, manager): J. K. Emmet and his excellent company presented Fritz in Ireland 12th, to an overflowing house. Frank Mayo will appear in Davy Crockett 17th. Nothing booked for next week.

Grimes' Opera House (R. M. Washburn, manager): No attractions of late and nothing booked.

Arena: Cooper, Jackson and Co.'s Circus went to pieces here. A portion of the company took to the road by wagons with the intention of exhibiting in small towns. Ida V. Reed (advertised as the \$10,000 beauty), remained here to join Batcheller and Doris's Circus, which comes 21st.

Item: J. K. Emmet and company left here 13th, by special train to San Francisco, where they open 19th.

## DUBUQUE.

Opera House (Duncan and Waller, manager): Tony Pastor's company 17th. The Philadelphia Church Choir have changed dates of 26th and 27th until early in July. Muldoon's Celebrities are billed for 23d and 24th. Sells Brothers' Big Six comes 24th.

Item: Bertha Lieb left 11th for Muscatine, to join Frank Mayo as leading lady for rest of season.

## OTTUMWA.

Lewis Opera House (R. Sutton, manager): Nothing theatrical the past week. Coming: Genevieve Rogers and Frank E. Aiken 19th and 20th.

Arena: Sells Brothers' Circus, July 7; Coles' Circus 26th.

## KANSAS.

### TOPEKA.

New Topeka Opera House (Lester Crawford, manager): Tony Denier's H. D. attracted a large house 12th. Performance good. Leslie Barrington and Bessie Miller Otton rendered the balcony scene from Romeo and Juliet, 3th, in connection with the Athenaeum Club benefit.

Topeka Opera House (Geo. Crouther, manager): This house is being pushed along as rapidly as fifty men can do it. The stone work is nearly completed, and roof will be on in three weeks. It will be opened Sept. 11 by Emma Abbott, in one week of grand opera.

Item: The Park Theatre has changed hands, John G. Searle, assuming the management. A good vaudeville is given nightly.

## KENTUCKY.

### LOUISVILLE.

Macaulay's, the Opera House, Masonic Temple, and the Buckingham Theatre are all closed, and nothing booked until next season. All theatricals in this city are at a standstill, and there is nothing doing except the Summer concerts at the various gardens. The opening date of the Buckingham is Aug. 7. The house is being refitted throughout, but will not be enlarged, as reported.

A party of barnstormers, styled the Richmond and McElreth combination, are playing Hazel Kirke and East Lynne in the towns bordering on the Ohio River, and intend to run all Summer if they are not stopped. A gentleman at the Cloverport Hotel asked one of the managers if the play wasn't copyrighted. He said it was, but that it did not make any difference to them. The gentleman mentioned reading of several companies being broken up by Marc Klaw, agent of the genuine troupe, and asked if they were not afraid they would prosecute them if he learned they were playing Hazel Kirke. The manager replied that he thought there was little danger, as Klaw was not likely to come down this far to interfere with them. Some of the performers are said to be very good by persons here who have witnessed the company Effie Ellsler appears with.

Alice Irving, who takes the part of Hazel Kirke, is said to be an excellent actress. There are about fourteen members of the troupe, including the musicians and advance agent, C. J. Warner. They expect to return to Cloverport in a week or two and repeat Hazel Kirke. They claim to have been very successful financially.

Items: Robert A. Fisher, a Louisville actor, who was with Joseph Murphy the past season, is spending the Summer at his home. Mr. Fisher has signed with The Danites for next season.—Charles Blackburn, the well-known scenic artist, is restocking the Buckingham stage. He says his work will be on the Oscar Wilde order. Managers Macaulay and Whallen will leave for New York about the 1st of July.—Josie Love and James Quinlan, of the Horseshoe Four, are spending the Summer in this city. The Four are engaged for next season with Ernest Stanley. There is some talk of opening the old Metropolitan Theatre next season with Manager Edwards, of Chicago, at the helm.

Manager Whallen has secured two theatres in Indianapolis for next season; they will be run in connection with the Buckingham in this city. Mr. Whallen also has his eye on a theatre in Cincinnati.—Manager McFerrit, of the Temple Theatre, says he is securing a fine lot of attractions for next season.—James Green, the noted cornet player, late of Haverly's Minstrels, has signed with Manager Whallen for next season.—The Louisville Exposition will open September 5 and close October 14.

## MASSACHUSETTS.

### FALL RIVER.

Academy of Music (J. S. Borden, treasurer): George Holland's Comedy company in Led Astray, 12th; Married Life and A Regular Fix, 13th; Ten Nights in a Bar Room, 14th, to small houses two first nights, and fair the last. Smith's Two Orphan company booked for 15th, have changed to the 21st, and will play Uncle Tom's Cabin. Prof. Cadwell 16th, to very small house, and 17th to better business.

Arena: Barnum and Jumbo.

Items: Treasurer Borden's benefit 12th, was not a success. George Holland had his 14th, with better luck. His Fall River friends presented him with a fine basket of flowers.—W. A. Bonney, advertising agent for Baird's Minstrels the past season, was at his home here the past week. He reports a good season of forty-one weeks.—During the performance of Led Astray, a young man was observed by Manager W. G. Hunter, Jr., in the parquette freely taking notes. Manager Hunter took a seat behind him, and soon satisfied himself that he was taking down every word of the play in shorthand. The young man pretended to be greatly astonished, and said he was a correspondent of a dramatic paper in New York. Manager Hunter asked to see his credentials. Failing to produce them, he was ejected from the house in spite of protests. The notes were taken from him and given to Mr. Holland. The man gave his name as Samuels. As the play can be bought in print for twenty cents, what could have been his motive is past understanding.—Manager C. H. Smith was in town 16th, his first visit since last Fall.

### FALL RIVER.

Academy of Music (J. S. Borden, treasurer): George Holland's Comedy company in Led Astray, 12th; Married Life and A Regular Fix, 13th; Ten Nights in a Bar Room, 14th, to small houses two first nights, and fair the last. Smith's Two Orphan company booked for 15th, have changed to the 21st, and will play Uncle Tom's Cabin. Prof. Cadwell 16th, to very small house, and 17th to better business.

Arena: Barnum and Jumbo.

Items: Treasurer Borden's benefit 12th, was not a success. George Holland had his 14th, with better luck. His Fall River friends presented him with a fine basket of flowers.—W. A. Bonney, advertising agent for Baird's Minstrels the past season, was at his home here the past week. He reports a good season of forty-one weeks.—During the performance of Led Astray, a young man was observed by Manager W. G. Hunter, Jr., in the parquette freely taking notes. Manager Hunter took a seat behind him, and soon satisfied himself that he was taking down every word of the play in shorthand. The young man pretended to be greatly astonished, and said he was a correspondent of a dramatic paper in New York. Manager Hunter asked to see his credentials. Failing to produce them, he was ejected from the house in spite of protests. The notes were taken from him and given to Mr. Holland. The man gave his name as Samuels. As the play can be bought in print for twenty cents, what could have been his motive is past understanding.—Manager C. H. Smith was in town 16th, his first visit since last Fall.

### FALL RIVER.

Academy of Music (J. S. Borden, treasurer): George Holland's Comedy company in Led Astray, 12th; Married Life and A Regular Fix, 13th; Ten Nights in a Bar Room, 14th, to small houses two first nights, and fair the last. Smith's Two Orphan company booked for 15th, have changed to the 21st, and will play Uncle Tom's Cabin. Prof. Cadwell 16th, to very small house, and 17th to better business.

Arena: Barnum and Jumbo.

Items: Treasurer Borden's benefit 12th, was not a success. George Holland had his 14th, with better luck. His Fall River friends presented him with a fine basket of flowers.—W. A. Bonney, advertising agent for Baird's Minstrels the past season, was at his home here the past week. He reports a good season of forty-one weeks.—During the performance of Led Astray, a young man was observed by Manager W. G. Hunter, Jr., in the parquette freely taking notes. Manager Hunter took a seat behind him, and soon satisfied himself that he was taking down every word of the play in shorthand. The young man pretended to be greatly astonished, and said he was a correspondent of a dramatic paper in New York. Manager Hunter asked to see his credentials. Failing to produce them, he was ejected from the house in spite of protests. The notes were taken from him and given to Mr. Holland. The man gave his name as Samuels. As the play can be bought in print for twenty cents, what could have been his motive is past understanding.—Manager C. H. Smith was in town 16th, his first visit since last Fall.

### FALL RIVER.

Academy of Music (J. S. Borden, treasurer): George Holland's Comedy company in Led Astray, 12th; Married Life and A Regular Fix, 13th; Ten Nights in a Bar Room, 14th, to small houses two first nights, and fair the last. Smith's Two Orphan company booked for 15th, have changed to the 21st, and will play Uncle Tom's Cabin. Prof. Cadwell 16th, to very small house, and 17th to better business.

Arena: Barnum and Jumbo.

Items: Treasurer Borden's benefit 12th, was not a success. George Holland had his 14th, with better luck. His Fall River friends presented him with a fine basket of flowers.—W. A. Bonney, advertising agent for Baird's Minstrels the past season, was at his home here the past week. He reports a good season of forty-one weeks.—During the performance of Led Astray, a young man was observed by Manager W. G. Hunter, Jr., in the parquette freely taking notes. Manager Hunter took a seat behind him, and soon satisfied himself that he was taking down every word of the play in shorthand. The young man pretended to be greatly astonished, and said he was a correspondent of a dramatic paper in New York. Manager Hunter asked to see his credentials. Failing to produce them, he was ejected from the house in spite of protests. The notes were taken from him and given to Mr. Holland. The man gave his name as Samuels. As the play can be bought in print for twenty cents, what could have been his motive is past understanding.—Manager C. H. Smith was in town 16th, his first visit since last Fall.

At the Detroit the Lee Rix company, reinforced by three good actors from McCullough's late company, presented A Celebrated Case every evening the past week with fair success.

At the Park a good variety entertainment was given to crowded houses.

This week Tony Pastor's company appears 23d at Whitney's; Robert McWade will do Rip Van Winkle at the Detroit next Friday and Saturday.

At the Park, Treasurer Pierce, Doorkeeper Mullaly and Lithographer Fenins will benefit to-morrow evening, 19th.

Items: The great "show" of the week was the prize drill and sham battle, in which thirteen of the finest drilled companies in the West took part, and on which Managers Whitney and Tillotson must have cleared six or eight thousand dollars. There were fifteen thousand people on the grounds.

## EAST SAOINAW.

Academy of Music (S. G. Clay, manager): D. Morris Sullivan's Mirror of Ireland 15th and 16th to fair business.

Bordwell's Opera House (Warren Bordwell, manager): An excellent variety company has been drawing good houses. The season will close shortly.

## GRAND RAPIDS.

Powers Opera House (W. H. Powers, manager): Lawrence Barrett, in his new play, Pendragon, 18th, to a packed house, notwithstanding hot weather and high prices. Booked: 20th, Tony Pastor; 27th, Rents: Santley company; July 4, Robert McWade, in Rip Van Winkle.

Items: Wm. H. Powers is at the Union Square Hotel, New York City, booking attractions for season of '82 and '83.—Joe J. Levy was in the city last week with the Lawrence Barrett company, for which he is agent. He starts for New York early, having closed his season.—Ed F. Thayer started for New York City 14th, in the interest of Redmond's Opera House.

## KALAMAZOO.

Academy of Music (John V. Redpath, manager): The Mozart, a very fair musical club, from Grand Rapids, to very fine business 14th.

Item: Georgia Woodthrop, of the Dash Combination is Summering here.

## MINNESOTA.

### ST. PAUL.

Opera House (Charles Hains, manager): Tony Pastor and his excellent company opened 12th and 13th to a packed house, standing room only obtainable at an early hour. Mattie Vickers, a versatile and attractive artist, in the German Girl song and dance, caught the house. Charles S. Rogers' impersonations were loudly applauded. Lizzie Simms, a remarkable quick change artist, and a good dancer, met with high favor.

Jacques Kruger, a good comedian and a droll character, and Edise Kruger's Highland Fling drew rounds of applause. The French Sisters, excellent in song and dances; the Irwin Sisters, The Musical Four and Tony Pastor, came in for a good share of applause. The performance throughout proved very satisfactory; a better pleased audience has not been seen in the house for some time. Booked: The Jolly Pathfinders 19th and 20th. Deakin's Lili putans 23d and 24th.

Conley's Varieties. Playing to fair business.

New arrival: May Smith.

Arena: The Sells Brothers' Great Show, was a success. The immense canvas was densely packed at each performance, and crowds were turned away unable to gain admission. Your correspondent is indebted to W. W. Freeman, press agent, for favors conferred. Sells Brothers on the 14th met with a severe loss in the death of a valuable lioness and her three cubs, by suffocation.

## MISSOURI.

### ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Tony Denier's Humpty Dumpty 10th, to fair business. Haverly's Consolidated Minstrels 14th, to a crowded house.

Item: During the Summer the Opera House will be thoroughly renovated. The prospects for next season are very flattering.

## NEW JERSEY.

### TEKENTON.

Taylor Opera House (John Taylor, manager): Closed for the season. Number of companies booked promises that next season will be more prosperous.

Grand Central Garden (John Hunter, proprietor): Business has been fair during past week. Departures: Morosco and Gardner, Lizzie Hunter, Hayne and Taibert. Announced: Edwards and Morton, Mealy and Hague, Blanche Austin.

## NEW YORK.

### ALBANY.

Matters theatrical are at an extremely low ebb here, at present writing, and will doubtless remain so until the opening of the regular season of '82 and '83. The Leland, Tweedle and Music Hall, all present closed doors, and Levantine's Theatre is advertised as the only house open in the city. Receipts at this house have fallen off somewhat during the week past caused, not by any fault of the management or attractions, but by the warm wave which has suddenly swooped down upon us. For week of 19th are announced: The Four Shamrocks; a burlesque entitled One Hundred Virgins is the afterpiece.

Academy of Music (A. D. Turner, manager): Louis P. Baum's Maid of Arran company 13th to fair business.

For the past few weeks things in the theatrical line have been dull, and probably will be for some time to come, as nothing is booked at the Opera House in the near future. Ryan and Robinson's Circus will spread canvas 27th. Harry Stowe, agent for Barnum and Carter Courtyard, press agent for Ryan and Robinson, both did some fine work here last week for their respective shows in the way of billing and advertising.

## RUFFALO.

St. James Hall (Carmichael and Grimard, lessees): Been occupied greater part of week, commencing 12th, with amateurs. Booked: Imogene Brown in concert, 23d.

Adelphi (Joe Lang, manager): The house closed season Saturday, 17th, the Rentz-Santley combination doing a good business the last week. Manager Lang has had a very successful season, and goes to New York this week, to make arrangements for the coming one.

## JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Maid of Arran 12th to small audience. Corinne Opera company in Magic Slipper to fair business 15th, and in Mascotte 16th. The Carreno Grand Concert company billed for 17th.

## ONEIDA.

Opera House: Duprez and Benedict's Min-

strels 14th to a good house; excellent performance. They closed a prosperous season 17th in Hudson, N. Y. Open next season with forty first class people. New paper and all new features.

Items: Dr. Cavana, manager of the Oneida and Devereaux Opera Houses here will allow but one attraction each week for the coming season.

## ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Nick Roberts' combination drew a fine audience 12th. The only redeeming feature of the entertainment were the specialties of Kelly and Ryan, who were really deserving of commendation. They did their work with great vim, and did not overdo the business and make it tiresome. The rest of the company, with the possible exception of the Japanese juggler with the outlandish name, were below the ordinary.

## SYRACUSE.

Grand Opera House (L. E. Weed, manager): Patience by the Henderson Opera company, 11th; a fair house. Nick Roberts company gave a good entertainment 14th; a medium house. This is the last engagement booked for the season.

## OHIO.

### AKRON.

Academy of Music (W. G. Robinson, manager): Corinne Merriemakers 10th and 12th to light business. Corinne was well received. Supporting company, with one or two exceptions, unsatisfactory.

Arena: Forepaugh's Circus July 3.

Item: C. H. Mathews, manager Abbey's Auditor, passed here last week with his family and friends.

## CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Your correspondent was not particularly delighted with this variety of Uncle Tommy. House will remain closed indefinitely.

Academy of Music (John A. Ellsler, manager): Doorkeeper Finney benefits 19th, with Under the Gaslight, by summering professionals. Treasurer Shannon benefits 26th, with a new comedy, by J. G. Wilson, entitled Everjoke. Land League benefits, 28th, with Eileen Oge.

Items: Manager M. E. Gaul plays Corinne Opera company at Painesville. Elyria and Fremont, 23d and 24th.—Philharmonic Orchestra gives a concert at Painesville, 23d.—Gussie Thatcher benefits 27th. She is a late pupil of Prof. Undermeyer, who regards her voice superior to that of Milla Litta, his former pupil.—Dora Hennings, of this city, received some very nice notices of her singing at Chicago recently.—Belle McClintock of Meadville has been engaged to fill Mrs. Ranney's place at the concert of the Central Musical Association, 23d, 23d.—Waldemar Malmene, correspondent of Music, is having a stupid controversy in regard to dissensions between the Cleveland Vocal Society and the Philharmonic Orchestra. A column of the Sunday Sun is filled each week. Ed. Madigan, business manager of Duprez and Benedict's Minstrels, has returned to summer here.

## COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): An entertainment given by young ladies, consisting of a broom drill, recitations and singing, attracted a fair audience 18th.

Items: The Orpheus Club gave a banquet to the newspaper fraternity, 16th. The club is by far the finest musical organization that has ever existed in this city. It consists of sixteen members (four quartettes), under the direction of Prof. T. H. Schneider, and their entertainment was one of the most enjoyable events of the season.—Mr. Harry Howard, treasurer of the Grand Opera House the last season, will hold the same position at Col. Morris' Brooklyn House next season.—Chas. Wenger, manager of the Grand Opera House, Athens, O., is in town.—Geo. A. Backus will commence his professional career next season as a reader and imitator of famous actors. The young gentleman is remarkably talented, and no doubt has a successful future before him.—Dr. W. W. Freeman of this city has been appointed press agent of Sells Bros.' Show.—Kate Huntington, aged eight years, of Canton, will go next season with the Hamilton and Lee combination. She will introduce her specialties in Judge Slasher.—The Orpheus Club will be entertained in the new rooms of the Curtis Press Club, at an early date.—The Ohio Bill Posters' State Convention met at the office of S. B. Miller, on East Town street. President Miller was in the chair; thirty-eight members present. Six new members were admitted. Uncle John Chapman, of Cincinnati, the oldest bill poster in the country, addressed the association, and advanced some new ideas in the business. Col. K. S. Dinges, of the Forepaugh Show, delivered one of his humorous speeches. The old officers were re-elected as follows: President, J. B. Miller; Vice President, E. M. Getz; Secretary, J. J. Miller; Treasurer, J. Q. A. Chapman. A vote of thanks was tendered to Theodore Comstock for favors extended.

## DAYTON.

Gebhart's Opera House (L. H. Reist, manager): Andersonville Prison was presented 13th, 14th and 15th, to fair audiences.

Memorial Hall Soldiers' Home (Holmes and Barton, managers): Romeo and Juliet, 17th, to a crowded house. The performance was one of the best ever given in this theatre. Helen Tracy, as Juliet, was received with great favor, and called before the curtain at the close of each act. The repertoire for this week is as follows: 20th, Everybody's Friend and My Turn Next; 22d, Camille; 24th, Eileen Oge.

Arena: Forepaugh's Circus, July 14.

Item: Messrs. Holmes and Barton have been presented on several occasions with souvenir programmes from the leading business men of this city. It is the intention of Messrs. Holmes and Barton to produce such plays as have not been attempted by any of the former stock companies at the Home.

## SPRINGFIELD.

Crystal Hall (Harman Tyner, manager): Virginia Loftus' British Blondes week of 27th.

Arena: Forepaugh's Circus July 15.

Items: The Big Six Brass Band took second prize at the Findlay tournament 15th, as did Prof. John Reising, its leader, for cornet solo.—H. Tyner will manage Crystal Hall next season.—Fred Lawrence, press agent Forepaugh's Circus, was in the city last week.—The Grand and Black's are closed.

## TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Nothing during past week. Tony Pastor comes 24th, giving last entertainment of the season.

Park Theatre: Maj. Burk, Cavana and Mack, Langard, Sharp and Rose Hall, are

the new people appearing this week. Business continues good.

## PENNSYLVANIA.



# NEW YORK MIRROR

FOUNDED IN 1882 BY GEORGE P. MORRIS AND  
H. P. WILDER.

THE ORGAN OF THE THEATRICAL MANAGERS  
AND DRAMATIC PROFESSION  
OF AMERICA.

HARRISON GREY FISKE,  
EDITOR.

Published Every Thursday at No. 15 Union  
Square, New York, by

THE MIRROR NEWSPAPER COMPANY,  
PROPRIETORS.

## SUBSCRIPTION.

One year.....\$4.00 Six months.....\$2.00

ADVERTISING.—Fifteen cents per line. Professional Cards, \$5 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & CO., American Exchange, 449 ST. MARK, LONDON, W. C., and the AMERICAN EXCHANGES IN PARIS, 36 BOULEVARD DES CAPUCINES, PARIS, where THE MIRROR is kept on sale in the Press and News Departments.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

ENTERED AT THE NEW YORK POST OFFICE AS  
"SECOND CLASS MAIL MATTER."

NEW YORK, - - - JUNE 24, 1882.

## Mirror Letter-List.

Anderson, May  
Arling, Lilford  
Adele, Helen  
Aveling, Mrs. Henry  
Aldrich, Louis  
Alliston, Miss  
Adams, Annie  
Aveling, Henry  
Bailey, Minnie  
Beyton, Fred  
Byron, Oliver D.  
Barnes, Elliott  
Barry and Fay  
Busch, Charles W.  
Baker, Annie  
Benton, W. G.  
Barton, Fred. P.  
Barrett, Lawrence (2)  
Barr, O. H.  
Bursades, Jean  
Booth, Edwin  
Clifford, Emma  
Cahn, Julius  
Claxton, Kate  
Cherrie, Adelaide (2)  
Cannon, M. P.  
Connor, Wm. F.  
Chizzola, Manager (3)  
Chapin, Charles E.  
Carrington, Abbie  
Clapham, Harry  
Coomba, Jane, 3  
Crabtree, Mrs.  
Casey, M. E.  
Dixon, Fred  
Don, Laura  
Dunfield, Harry  
DeHaven, Claude (3)  
Du Coran, Fanny  
Dingman, Will  
Elliot, Mr.  
Eyttinge, Harry  
Elliott, Wm. J.  
Eyttinge, Rose (3)  
Edwards, W. A.  
Faulford, Robert  
Freelley, A. K.  
Florence, Helen  
Fuller, Hugh  
Fechter-Price, Lizzie  
Fuller, Fanny  
Garthwaite, Fanny  
Gaylor, Charles (3)  
Graham, R. E.  
Gosche, Jacob  
Granville, Ella  
Gray, Ada  
Grover, Leonard  
Hall, Dr. J.  
Hickey, S. M. (2)  
Hewitt, Helen  
Hansley, Mari W.  
Hoey, George  
Hunter, Marie  
Hine, Harry  
Harris, Hamilton  
Hayden, W. R. (3)  
Hurt, Felix  
Havlin, John B.  
Hoey and Hardie  
Horne, Jas. A.  
Hill, J. M.  
Hunter, Jr., W. G.  
Jones, Mrs. W. G.  
Jarvis, Pierce L.  
Jannaschek, Mme.  
Kane, James K.  
Kiddier, Chas.  
Kimball, Jennie  
Kinsley Bros. (2)  
Kendall, H. (3)  
Kendall, E.  
Lee, Amy  
Lotta, Manager (4)  
Laine, J. H.  
Lynde, Samuel  
Lafayette, Ruby  
Liddington, Mrs.  
Motte, Adelaide, Mrs.  
Mortimer, Gus  
Morris, Clara  
Mortimer, Annie  
Martineti, Ignacio  
Murray, J. D.  
Mayo, Frank (2)  
Mahn, H. B.  
Michlin, Joseph P.  
Pacey, Annie, Mgr.  
Pond, J. B.  
Price, Lizzie  
Pulley, Minnie (2)  
Saul, F. W.  
Paulding, Fred  
Parker, Rose  
Pilling, Frank J.  
Rodgers, Lorraine  
Rickaby, John  
Rogers, Frank  
Russell, S. Vincent  
Rogers, Jno. R. (7)  
Reed, Roland  
Robinson, F. C. P.  
Richmond, Miss  
Rosenfeld, Sidney  
St. Quinten, Miss  
Sutherland, John  
Salsbury's Troubad  
Stevenson, Chas. A.  
Schener, Chas.  
Smith, Florence  
Stuart, E. M.  
Stevens, Ed A. (3)  
Strong, Tody  
Spiller, Mrs. Robert  
Shroder, William  
Stone, Amy  
Seaver, Frank L.  
Sargent, H. J.  
Smith, C. H.  
Sweet, Ed.  
Seabrooke, Thomas  
Sefton, Miss  
Taylor, Mr.  
Thorne, Manager  
Thompson, Deham  
Templeton, Fay  
Thompson, Charlotte  
Templeton, John  
Vaughn, Harry  
Ward, Fanny  
Whitcar, W. A.  
Watkins, Harry  
Warren, Tom  
Wiley, Lem  
Watkins, Rose H.  
Williams, Tony  
Wells, J. A.  
Waldon, Therese  
Ward, Fred  
Ward, John F.  
Walcut, Charles  
Wall, Harry  
Woodhull, H. M.  
Westford  
Woodson  
Winston, Jennie

The New York Mirror has the  
Largest Dramatic Circulation  
in America.

THERE is a great deal of indignation among theatrical people in regard to the charge for "excessive" baggage, in order among the lines composing the railroad pool. Powerful interests are at work and weighty influence will be brought to bear to have the unjust rule rescinded. Developments are expected in the course of a fortnight. Should the movement fail to secure the desired result the theatrical people interested have arranged the carrying out of a plan that will make the opposing lines suffer.

THE Summer season will be confined exclusively to three or four theatres and a couple of concert gardens this year. This will provide the public with sufficient warm-weather amusement.

PREPARATIONS for the MIDSUMMER MIRROR are progressing rapidly, and from the articles, sketches and other contributions that are pouring in we can promise our readers that it will exceed in beauty, interest and magnitude any special number that THE MIRROR has issued. Advertisers will please bear in mind the fact that the advertising space is rapidly filling up, and that to secure desirable positions their favors should be sent in at the earliest possible moment.

## Does Red-Tape Entangle the Fund?

The San Francisco Figaro, the organ of the profession on the Pacific Slope, in a recent issue publishes a long communication from Manager Harry Montague, of the Bella Union Theatre, in regard to the Actors' Fund. He wants to know what the Fund was organized for and who are entitled to its benefits, the reason for this demand being based upon an ineffectual application he had made for the relief of a gymnast, Thomas Lamont, who had sustained a severe accident in the performance of his professional duties, and who needed pecuniary assistance.

Manager Montague says he sent a request for relief to Treasurer Palmer in Lamont's behalf, with full particulars of the case, enclosing certificates from two leading San Francisco physicians attesting the nature of the gymnast's condition. Some time afterward he received a reply from Treasurer Palmer's representative informing him that another application must be made to Theodore Moss, of Wallack's, and that an endorsement from two managers who created the Fund must also be procured. Manager Montague was greatly astonished and perplexed at this singular response, as there was no manager who created the Fund within 3,000 miles. As San Francisco had contributed \$1,700 to the charity, he thought that his application was entitled to better treatment, although he admitted that the benefit had been proposed and carried out by Messrs. Barton, Goodwin and Mayer who certainly did not represent the local managers. Manager Montague further expresses it as his belief that because the application was made for a variety performer, through a variety manager, that the managers of the Fund do not intend to extend its benefits to the variety profession. "I find," writes Mr. Montague, "by referring to the official organ of the Fund in New York—the New York MIRROR of February 11 of the current year—that any responsible manager can draw at sight on Treasurer Palmer for funds if the case is genuine and deserving; and again THE MIRROR of March 11 says that the Actors' Fund is for the operatic, dramatic and variety professions, and all that is necessary is the application of any responsible manager which will be duly honored. Yet, when an application has been made, as in Mr. Lamont's case, backed by two prominent California physicians' certificates, it goes for nothing and is not duly honored, and is sent back in red-tape style, causing a long and unnecessary loss of time." Then Manager Montague goes on to propose a special California Fund, and the Figaro ingeniously points out the necessity for such an institution since the Fund deposited in New York has proved inaccessible.

Now before commenting upon Manager Montague's timely letter, we wish to deny emphatically an impression that has gained ground among the profession: THE MIRROR is no; never has been and has never pretended to be the organ of the Actors' Fund or of anything or anybody else except the dramatic profession of America. The idea of the Actors' Fund was born in the columns of this paper, it is true, and we worked steadily for two years to establish it. The necessity for the Fund was apparent to all persons interested in the welfare of the profession, and after fighting against the discouraging lethargy which prevailed among managers and actors, we succeeded in arousing an unprecedented enthusiasm among both classes which resulted, as our readers are aware, in the formation of a magnificent charity in a period of about two months, and which will endure, we believe, as a noble monument to the charitable energy of the profession. This is all that THE MIRROR claims to have performed. Deeply interested as we were in the project, realizing its importance and its magnificent possibilities long before we were rewarded with any prospect of its success, there were still many strong reasons for our refusing to become the official organ of the Fund, the most vital of which was our intention of remaining in a position where we could freely criticize the course pursued by its managers whenever necessary, without the restraint which such an honor would of course entail. We proposed a plan of organization and a scheme for disbursing the Fund, as well as the names of men whom we knew would fill the responsible office of guardians faithfully and well. Our suggestions seemed to meet with the unanimous approval of the profession. But the New York managers began to take an active interest in the charity about this time, and assuming the right to control the Fund, assumed also the responsibility of governing it. In their original plan they adhered virtually to that proposed by us and endorsed by the profession, but since then they have revoked this and adopted a new plan of action altogether, including the legal incorporation of the Fund and the addition of a number of red-tape provisions,

the glaring inefficiency of which has an apt illustration in Manager Montague's experience. With these departures from the original plan THE MIRROR has positively nothing to do. We intend, however, to watch over the interests of the profession and the lay donors to the Fund and exercise our privilege faithfully.

Now for the case of Mr. Lamont.

He was certainly entitled as a professional to relief from the Fund. The act of incorporation distinctly states that the word "professional" shall include variety performers.

Treasurer Palmer's representative, whoever he may be, was guilty of gross stupidity in sending the reply he did to Manager Montague. Clearly his duty was to have turned the application over to Theodore Moss, who is acting as temporary treasurer during Mr. Palmer's absence in Europe. Mr. Palmer himself, being absent, was not responsible for the blunder of his subordinate; but a man so densely ignorant of common sense as the latter proved himself to be is certainly not worthy of holding a trustworthy position in Mr. Palmer's employ.

In quoting THE MIRROR of February 11, Manager Montague has committed the error of assuming that the comprehensive plan we advanced had been adopted, and that any responsible manager could draw on Treasurer Palmer for funds at sight. Had our plan been accepted by the New York managers the unfortunate occurrence under consideration would never have taken place. The New York managers, arrogating to themselves the right of disposing of the Fund as they deemed best, provided afterward that the endorsement of two managers who created the Fund should be necessary to secure relief.

In regard to Manager Montague's proposition to establish a special Fund for California we think such an action quite unnecessary. Properly governed the Actor's Fund should meet all the requirements of the profession from the Eastern to the Western extremes of the country. San Francisco has sent her share to the charity and her distressed actors are as much entitled to aid as Mr. Palmer's or Mr. Moss'; the fund is intended for the sick, the destitute, and the unfortunate of the American profession wherever they may be. Secession is a very bad and a very weak policy in any case. Reform, even at the present early stage, is what is needed in the case of the Fund. In securing this, the managers and actors of San Francisco, like the managers and actors everywhere else in the United States, should take an active part. The opportunity for this will be furnished at a general meeting of the members of the Actor's Fund of America which the law requires, shall take place in this city some time within the coming six weeks. If manager Montague and his brother professionals in California are not already members, they can become such on immediate application, and participate in the proceedings of the convention.

Officers will be selected at this meeting. By-laws and regulations will be adopted. It is the duty of Manager Montague and all others interested to be on hand and cast their votes for men who are competent to fill these important places of trust, and to see that plain by laws are adopted which will remove the red tape that now appears to envelope and threaten to permanently strangle the life out of the Actors' Fund. We are not included among the incorporators, but we believe it is our duty to become members of the corporation nevertheless, and we shall take the necessary steps for this purpose at once. Sensible, concerted action is all that is necessary to rescue the Fund from the danger which now seems to encompass it, and we are sure the profession, bearing Manager Montague's experience in mind, will realize the urgency of the case and apply the remedy while it is within their power.

## E. T. Webber.

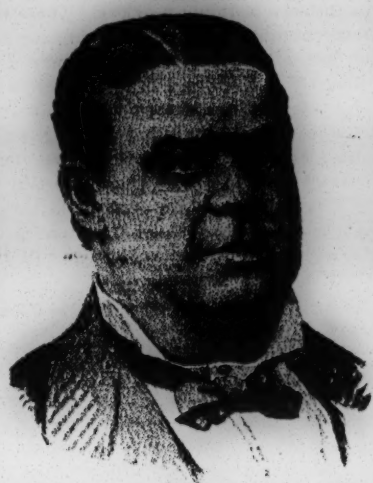
The actor whose portrait appears on the first page of THE MIRROR has played but one season in America. His Forrester in the Eric Bayley and George Holland Colon companies has been warmly praised wherever seen the past season. Mr. Webber is a native of Liverpool, and his parents had intended him for the clerical profession; but he chose the law. He never became a limb, however, as the stage proved too strong an attraction. He made his first appearance at the Theatre Royal, Tottenham, in 1868, and went thence to Bradford, where he remained with the late Charles Rice for four years—first as walking gent, eventually working his way up to leading light and eccentric comedy. He next appeared at Covent Garden, London, as Young Vedder in Rip Van Winkle. Later he played a year at the Alexandra, Liverpool, and two years at the Royal, Edinburgh—becoming a great favorite in the latter city.

Mr. Webber played Charlie Greythorne (Pink Dominoes), in Charles Wyndham's superb company, 500 times in London and the provinces. He was for three seasons with Mrs. Bateman and Henry Irving at the Lyceum, and played very successful engagements at the Strand, Royalty, Olympic and Standard, and afterward managed Astley's Theatre. Of this venture, it may be said that he was the first manager

in many years to bring a season at that house to a successful close. For this he received a handsome testimonial from "all hands," and another from the tradespeople.

Of course, Mr. Webber's short season in this country forbids his being prominently known; but in the British Islands he takes high rank as a careful and conscientious actor, and is a general favorite. As he becomes better known here, he will no doubt receive the same appreciation.

## Personal.



BISHOP.—Dr. C. B. Bishop, whose picture is presented above, will star in Gunter's new comedy-drama, Strictly Business, next season.

BRANCH.—The theatrical colony has settled down for the Summer at the Branch.

DALZIEL.—D. Dalziel, of Chicago, is in town. He will remain for two weeks.

RAYMOND.—John T. Raymond says he has not bought The Solid Stocking. Hose-annual

BARTLETT.—Meta and Kate Bartlett, of Wallack's, are visiting friends in Washington.

DE BELLEVILLE.—While visiting the city Tuesday Mr. De Belleville was taken suddenly ill.

DOWNING.—Robert Downing has been engaged as leading man for Mary Anderson next season.

ABBOTT.—Emma Abbott will pass the Summer at Gloucester. Her time for next season is all filled.

MARSDEN.—Fred Marsden will be in receipt of about \$300 weekly next season from royalties on his plays.

DACE.—Regina Dace and her mother left yesterday for Cape May, where they will remain during the hot weather.

HAMLIN.—John Hamlin, manager of the Chicago Grand Opera House, is in the city arranging time for next season.

BARRETT.—Lawrence Barrett, having closed his season, sailed yesterday for a lengthy tour of the Old World.

BROOKS.—Joseph Brooks will arrive from Europe on Sunday next. He will at once take up his residence at Long Branch.

WHIFFEN.—Thomas Whiffen, of the Madison Square, sails to day for several weeks' rest in Europe, returning about Sept. 1.

STEWART.—Julia Stewart has signed with Bartley Campbell for next season, and will play in his White Slave Company No. 1.

FAWCETT.—Owen Fawcett, with a small company, is doing Michigan. He writes that business is good and the weather cool.

WAKEMAN.—Annie Wakeman has been engaged at the Union Square Theatre. The contract was signed before Mr. Palmer sailed.

FLORENCE.—W. J. Florence has accepted a play by Fred Lyster, musical critic of THE MIRROR, which will be produced next season.

HOWARD.—Bronson Howard is very busily at work on his play for the Madison Square. It will be finished, according to contract, on August 1.

HESS.—C. D. Hess sang the role of the Duke, in Ohvette, at St. Louis last week, assuming the name of Mr. Clarence for the occasion.

DAVENPORT.—Fanny Davenport will leave for England July 18, unless she can secure passage for the 4th, which she is endeavoring to do.

ST. MAUR.—Harry St. Maur will probably sail for England July 8, unless the run of the Bijou Patience should extend beyond that date.

WARNER.—John E. Warner, who has been in England for some months past, will manage one of Brooks and Dickson's companies next season.

ECROPE.—Mrs. W. S. Harkins, accompanied by her sister, Emily Bigelow, sailed for Europe last week. They will return about September 1.

CHERIE.—Following the example of many actresses who are securing houses in New York, Adelaide Cherie has rented a handsome flat in Fifth street.

BYRAM.—E. R. Byram, treasurer of the Park Theatre, in Boston, has been spending a few days in New York. His recent benefit was a well deserved success.

REED.—The publication of an item in Chicago to the effect that Roland Reed will not star in Cheek next season is utterly false. Manager Mortimer meditates an action for libel against the man who consciously printed the lie.

FOLLIN.—Alfred Follin ran in to see us Wednesday afternoon. He was on his way to Newport, where he will play at the Casino with Holland's company.

CLIFFDEN.—Emma Cliefden, who goes with the M'ias combination next season, will pass the Summer at Ocean Spray, a watering-place in the Bay State.

BARRYMORE.—Maurice Barrymore goes to Europe next week, but will return in time to join the Modjeska company, with which he plays the leading juvenile roles.

SPALDING.—Charles Spalding, proprietor and manager of the Olympic Theatre in St. Louis, is in the city. The new Olympic will be completed early in September.

MCCARTHY.—Page McCarthy, who was last season press agent for Emma Abbott, has returned to Washington and resumed his position on the daily press of that city.

ROBERTS.—Sir Randall Roberts, who last season rendered such excellent support to Kate Claxton, is in the city, and has received several fine offers for next season.

RICKABY.—John Rickaby feels a pardonable elation over the success of One of the Finest. On Monday night money was turned away; on Tuesday the house jumped up \$164.

LEWIS.—Jeffreys-Lewis sailed for Europe Wednesday morning. She will remain abroad several weeks, returning in time to open her season with La Belle Russe in September.

CREESE.—Lizzie Creese has been re-engaged for John T. Raymond's company. Her daughter Victory will not travel next season, but will remain in New York pursuing a course of music.

EYRE.—Charles A. Watkins has rented to Gerald Eyre the Fifth Avenue Theatre for a matinee performance Thursday of next week, when the benefit of the latter gentleman will take place.

DONNAUD.—Albert Donnaud, lately city editor of the New Orleans Times, joined John H. Havlin in Cincinnati the other day. He begins his theatrical career as agent for bright little Minnie Maddern.

BIGLOW.—Sadie Bigelow has received several good offers for next season; but she is holding off for better ones. Miss Bigelow drives a handsome horse in a village cart through the Park every morning.

FRAZER.—Tom Saker, of the Alexandra Theatre, Liverpool, has made an offer to Robert Frazer to appear in Humpty Dumpty with an American troupe next September. Mr. Frazer has cabled an acceptance.

SALARY.—J. D. Beveridge, who created the part of Philip Radley, in Taken from Life, will get \$250 a week from Samuel Colville for the tour in America. Gerald Eyre gets \$175 for playing the hero in the same play.

GRIFFIN.—Dr. Hamilton Griffin writes that he doesn't get much time to come to the city. He says the filling of Miss Anderson's time and superintending the putting on of the finishing touches to the Galatea keeps him pretty busy.

"JINKS."—R. H. Peters, the celebrated "Jinks" of the Sherman (Texas) Chronicle, has taken the management of the new Opera House, in his city and will fill time while in New York. He arrived Monday and will remain several weeks.

DOLARO.—Madame Dolaro was asked to play Patience at the Standard; but she very sensibly declined, on the ground that it would not benefit her professionally to play in a production that could not be otherwise than a second hand success.

FARRELL.—Frank Farrell has, at his own request, been released from his engagement as business manager for Lawrence Barrett, and will assume a similar position with Colville's Taken from Life company, which opens in Chicago next month.

CRITICS.—J. M. Perry, critic of the Philadelphia North American, and John S. Schriver, critic of the Baltimore American, have been spending a few days in the city. Mr. Schriver leaves to day for an extended but rapid tour of Europe. He will return early in September.

LANGTRY.—Mrs. Langtry recently told an American correspondent that she had received two offers to play in America: One from an agent of Lester Wallack (presumably Arthur), and another from "a funny little man named Brooks"—meaning Joseph Brooks.

SEE?—Bartley Campbell is justly elated over the success of The Galley Slave in Germany. A glowing letter from the translator chronicles its brilliant reception. Mr. Campbell feels encouraged to send My Partner and his other pieces over for similar treatment.

MCGEACHY.—Charles McGeachy, the ubiquitous manager of The Professor, is busily engaged placing his people for the Summer. Gillette goes to Canada, Belle Jackson to Saratoga, Cowper to California, and several others will be sent to the White Mountains, whither McGeachy will go himself.

VERMILION.—The Star was always weak in its dramatic department; but latterly, having become the organ of an operatic company now singing in this city, it has sunk to a fathomless depth of idiocy and drivel. This only goes to prove that the deckhand of a Gulf steamer does not improve as a critic when subsidized by a theatrical attraction.



## The Usher.



In Oshering  
Mend him who can! The ladies call him, sweet.  
—Love's Labor's Lost.

I have frequently noticed the amazing ill-breeding of certain nondescript members of the local press at the managerial feasts to which, by virtue of their calling, they are invited. An illiterate little chap, who goes about in company with an individual in whom the grossest and most repugnant attributes found at rare intervals among the Hebrew race are obnoxiously present, was discovered in the supper-room of the Alcazar Saturday night. This worthy got possession of a fork, and, thrusting his arm over the shoulder of a gentleman, harpooned a slice of ice cream and retired into a corner to devour it with the valuable assistance of his fingers! Nobody knows the little ignoramus—who says he is a Jesuit, by the way—so I'll not give publicity to his name.

A little more than two years ago the daily papers contained an account of the way in which the editor and proprietor of a musical and dramatic paper absconded, leaving behind an odorous reputation and a regiment of creditors who mourned the loss of \$100,000—more or less. Nothing more was heard of the person who decamped until a few months ago when he sneaked back to New York. Then it was whispered that he had been out West running a cheap restaurant where he found his mission realized at last in cooking for and waiting on coal miners.

He had not been here long before he started another musical paper for the purpose of preying upon piano makers in a petty way, and advertising baking powders, griddle cake flour and corn starch, free of charge. A marked copy of his paper—evidently sent by him—found its way to my desk mysteriously last week. On perusal I discovered it contained a column-and-a-half of illiterate abuse evidently intended for THE MIRROR, which he singles out as the best example of the dramatic trade papers printed in New York.

After saying that he is "creditably" in formed of certain affairs of ours of a most remarkable character, he proceeds to dissect our advertising department and displays blind ignorance of the actor's custom of advertising his connection with prominent companies of seasons passed and gone. To further emphasize his accurate knowledge of nothing at all—and especially of the art that his paper pretends to represent—he quotes a paragraph from our musical department relating to the Walkyrie in which the phrase "four successive nights of the great Trilogy" occurs, which phrase he characterizes as a beautiful Irish bull because a Trilogy in his peculiar vocabulary must be played in three nights. We need not be a musical journalist to know that the word "trilogy" is derived from the Greek words *tris* and *logos*, meaning three dramas or speeches, and signifying a drama that is played in three parts. The old Greek dramas were all trilogies, but they were played in one day usually. Wagner's trilogy is sung in four nights; the first part taking two nights to perform. This truly delusory friend of ours is in sore need of a dictionary or a brain or some other little thing like that. Certainly his sojourn among the pans and kettles did not improve his limited knowledge of music, although it inspired him with a fatal desire to return to this city to advertise yeast, flour, health food and other household commodities free of charge.

I shall not pause to point out the difference between an article that is signed and an article without a signature that expresses the opinion of the paper in which it is printed, because I have no intention of becoming tutor to my friend and I have already placed as much information at his disposal as he can digest in a month of Sundays.

Glancing over the pages of the paper that contains this article I found several strange boasts that are scarcely worth the trouble of picking, but the temptation is too strong to resist. On page 10 is the certificate of a printer representing that he prints 16,000 copies of the sheet in question. Then how

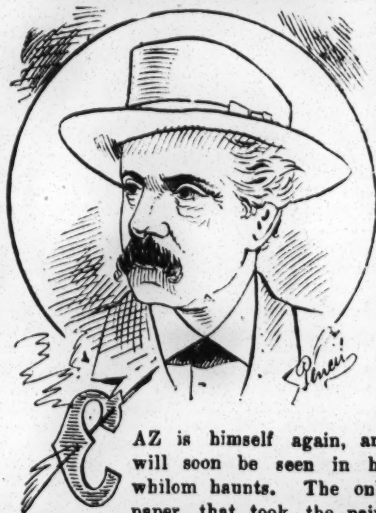
does my friend explain the following memorandum?

NEW YORK, June 9, '82.  
Papers delivered to News Company....\$168 00  
Less 1740 " 10 } copies returned at 5¢ cents 86 25  
\$81 75

The News Company are the sole agents of my friend's publication. They give him 5¢ cents for every copy sold. He pays them the same sum for copies unsold. On June 9 he received \$81.75 as the amount due him by the News Company for the sales of the edition published a fortnight previous. Those sales then, according to my calculations, amounted to just 1,260 copies. What became of the other 14,750 papers which the printer swears he printed? THE MIRROR's columns are so crowded with interesting reading matter and fresh advertisements this week that I haven't space to devote to any more figures relating to the griddle cake philanthropist of musical and journalistic tendencies, but many more have occurred to me which I shall make public some day when THE MIRROR's advertisers are willing to give me room.

The story of Minnie Palmer and her celebrated Chicago interview which was printed in THE MIRROR, together with the ensuing discussion between Mr. Rogers and this journal, have been copied in full by the London Figaro with spicy comments added. John, who has arrived in London by this time, will enjoy the pleasure of reading that "if he has really been guilty of the conspiracy laid at his door, it is high time he ceased to have anything to do with an honorable profession."

## Cazauran's Condition.



AZ is himself again, and will soon be seen in his whilom haunts. The only paper that took the pains to learn the facts about his physical and mental condition last week was THE MIRROR. All the other dramatic sheets either packed him in ice and laid pennies on his eyelids, or consigned him, in the soberest fashion, to Bloomingdale. One or two gravely advanced strange theories as to the real cause of his death; others protested indignantly against and severely criticized the course of medical treatment to which he had been subjected. One printed a long biography, in good old obituary style, remarkable solely for the number of errors it contained; two more held a journalistic post-mortem, inserting their scalps in the stomach of poor Cazauran's character, with the deliberation and satisfaction that comes of long practice in demonstrating mental anatomy.

As his numerous friends on the Square, prompted by these publications, were religiously reviling Monsieur Cazauran's memory, last Thursday a reporter of THE MIRROR discovered the gentleman himself sitting at a table in the Union Square cafe, rapidly devouring the gay and festive Little Neck clam. A beard of several days' growth and hair of extra length gave him a literary air; his face was thinner than usual, but the characteristic twinkle of his eye was present. No other change, except perhaps a super jauntiness of attire, was noticeable. The story of his accident and subsequent illness was told in the little man's most amusing manner, accompanied with gestures, facial expressions and frequent assaults upon the succulent Little Neck that were unmitigated and of course impossible to describe on paper.

"It was simply a fracture of the ribs," said he, "resulting, as THE MIRROR truly says, from a curious accident. One night I got up on a chair, in my rooms, to lower the gas. The stop-cock turned easily and the light was entirely shut off. In attempting to step to the floor my heel caught in some lace-work with which my wife had decorated the chair, and I fell, striking the corner of a marble table heavily. I distinctly heard two sharp clicks about as loud as the report of pistol-caps. That was the ribs."

"My wife summoned a physician, who began administering large doses of opiates. This went on several days and I grew worse. One day I told the doctor that I should take no more of his medicine. 'You're crazy,' said he. 'I think not,' said I; 'but I shall be if I keep you any longer. Your drugs are affecting my head.' I sent for an ambulance; as soon as it arrived I was lifted in and driven to the New York Hospital. And, by the way, the ambulance system of this city is incomparably superior to anything of the kind in London or Paris. The whole of New York is distracted off, and the service is unrivalled in promptness, general efficiency and equipment.

"But to return to the hospital itself. I

was assigned Room 12, and five of the finest surgeons in the country examined me before a plan of treatment was decided upon. After that I was visited four or five times a day by the house physician, furnished with a special nurse, provided with the best of food, enjoyed absolute quiet, and was as comfortable as it was possible to be under the circumstances. The doctors interested me in the medical aspect of my own case, telling me the medicines they were administering and of the effect these were relied upon to produce. This accelerated my recovery wonderfully, as it will in any case. The old policy of mystery affected by practitioners very widely makes the patient nervous irritable and keeps him entirely in the dark. The New York Hospital is the best place for a sick man in the world.

"The consultation fees of the five famous surgeons, had I been able to call them to my own house, would at least have aggregated \$500. Add to that \$20 a week for a nurse, food, medicines and the attendant physician's visits, and the expenses of my illness at home would have been \$1,000 at the very least. I paid at the hospital for everything \$25 a week.

"I cannot imagine how the absurd story of my death and the other equally absurd story of my insanity originated. I was not delirious except when under the influence of my first physician's opiates. Then I perhaps acted strangely. I distinctly remember that one night after he had dosed me heavily I imagined I was the herald of King Edward the Seventh's Court, and was directed to proclaim to the City of London the sovereign's death and order the public buildings in mourning. The next time the doctor gave me chloroform, or whatever it was, my wife says I called for a Herald to see whether Westminster Abbey had been properly draped. But these fancies were nothing more than an opium dream. They passed away as soon as I got out of the influence of the drug. I feel all right now; the fractured bones have knitted together; and I shall remain right here in New York to recuperate. I've dwelt here thirty years, and the air is more invigorating to me than the fairest valley of Ceylon. I wish you would state the case truly for the benefit of any of the Western 'boys' who might possibly hear of the ridiculous stories they say are being printed about me."

"Which way now?" asked the reporter as Monsieur Cazauran, having finished his Little Necks and paid for them, prepared to take his departure.

"Back to the hospital," said he. "It's so pleasant there, that until the faintest excuse for remaining longer is removed, I shall not move back to my home."

## Professional Doings.

—Edouard Remenyi, the violinist, is in the city.

—John Havlin is at his home in Cincinnati.

—Mary Anderson only plays thirty-five weeks next season.

—Mr. and Mrs. W. J. Florence are at the Fifth Avenue Hotel.

—Harry Pierson goes out with John T. Raymond next season.

—E. R. Byram, of the Park Theatre, Boston, was in town last week.

—Louise Belfe will play leading business in Taken From Life next season.

—Ariel N. Barney will represent William Hayden's attractions next season.

—Dr. J. P. Norman, manager of the Opera House at Rockford, Ill., is in town.

—Sam'l Colville has been looked for daily for a week past. He is in Chicago.

—Charles Gilsey, Eric Bayley and Lilford Arthur sailed for England Saturday.

—Anson Pond, author of Her Atonement, is a millionaire, and yet he writes plays.

—C. H. McConnell, of Chicago, is in the city, and will remain during the present week.

—Atkins Lawrence is cruising down the Jersey coast in something that he calls a yacht.

—Oscar Wilde is lecturing in Texas. He gets \$5,000 for a four weeks' tour of the South.

—Harry Sargent has shaved off his beautiful moustache. He is a horrible holy horror.

—Lottie Church will be the leading lady of Alexander Kaufman's company next season.

—Edwin F. Knowles and wife will occupy a cottage near Providence, R. I., during the summer.

—Ellis Ryse, the basso, is resting at Pamapo, N. J. He is a famous yachtsman and hunter.

—Sidney R. Ellis has been engaged by J. M. Hill to play a part next season in A Square Man.

—David Bidwell, of New Orleans, is able to be about now. He is stopping at the Sinclair House.

—Wesley Sisson will remain as business manager of the Madison Square Theatre next season.

—Fred L. Reynolds, the popular manager of the Muskegon Opera House, is in the city booking time.

—J. P. Reynolds has been engaged by Brooks and Dickson as one of their managers for next season.

—Harry Rainforth and wife have been engaged by the Madison Square management for three years.

—Frank W. Chapman has been re-engaged by Dr. Griffin as advance agent for Mary Anderson.

—Nat Goodwin and wife are in Boston. They went over Monday night after seeing One of the Finest.

—Belle Adams, of Richmond, Va., will be in one of Brooks and Dickson's companies next season. Dr. Frank Howe, of the Washington Republican, predicts a bright future for her.

—Samuel J. Brown will be the Sir Clement Huntingford of The World company next season.

—Minnie Madder is very quietly resting and studying in Brooklyn. She leaves for Indianapolis next week.

—Katie Baker has been engaged by Manager Hayden as leading juvenile support to Thomas W. Keene.

—Constance Hamblin has been engaged by Thomas W. Keene to play leading heavies with him next season.

—Mr. and Mrs. Charles Wolcott have gone to their cottage at Staatsburg-on-the-Hudson for the season.

—The Wild Wave, Minnie Madder's new play, is the joint work of George H. Jessop and William Gill.

—The salary list of the Madison Square companies next season will aggregate something over \$7,000 a week.

—Le Grand White, a rising young musician of St. Louis, and leader of Pope's Theatre orchestra, is in the city.

—Maurice Pike has been engaged by Brooks and Dickson to play Mo Jewel in The World next season.

—Julius Cohn has ceased having Rooms for Rent and is filling time for the Catherine Lewis Opera company.

—L. M. Crawford, of Topeka, Kansas, left for his home last week. He will pay Chicago a visit while en route.

—Lizzie Jeremy, the bright little lady who played Geraldine with Bartley Campbell's company, is in the city.

—Frank Tegethoff will be business manager and treasurer of Brooks and Dickson's World company next season.

—W. R. Hayden and wife are spending a few weeks with John Webster, in his house in the Highlands of Navesink.

—J. P. Paxton, formerly manager of Helen Potter's Pleiades, arrived in the city from San Francisco early in the week.

—Brooks and Dickson will have ten different attractions on the road next season, with Joe Brooks' report not yet in.

—Carl Strakosch denies that he had to walk from Grand Rapids to Detroit last season. He says Uncle Max repented.

—James B. Dickson says he does not yearn for Europe. He wants more attractions. Such ambition is astounding.

—Frank Farrell is filling time for the Detroit Grand Opera House during the absence of the manager from the city.

—Frank Losee as a heavy villain is quite in demand. He has signed with Hayden and Davis to support Marion Elmore.

—Henry E. Abbey is negotiating with Mrs. Langtry and will probably bring her to America during the season of 1883-'84.

—Louise Dillon began at the Madison Square Monday night, giving an excellent performance of Kate Desmond in Esmeralda.

—Harry Lacy, who took Whiffen's part of Esterbrook in Esmeralda Monday night, is not a success. He is not suited to the part.

—Frank Williams, manager for Katherine Rogers, has just concluded some very important engagements for the coming season.

—Dupres and Benedict's Minstrels closed the season at Hudson, N. Y., 17th. This company will have forty people next season.

—Helen Sedgwick is in Boston visiting her sister, Irene Perry. She will be leading lady in John H. Havlin's company next season.

—Ella V. Salisbury, the soubrette of Holland's company, is winning the good opinions of watering-place audiences in New England.

—Julia A. Hunt will begin her fall season on the 21st of August, in Montreal. Florinel will be presented with a strong company.

—Alexander Kaufman's company is entirely filled and his management have already booked thirty weeks of next season's time.

—Bartley Campbell has returned to the city. His office presents a lively appearance. He is busy arranging for the coming campaign.

—Mary Tucker is in the city resting. She was with Raymond last season, and played Erema during Miss Proctor's illness in Canada.

—Edmond DeCelle, manager for Remenyi, is in the city. Mr. DeCelle will be interested in a new musical venture next season.

—The Professor has been played for seven weeks in Australia, and J. C. Williamson writes that it has met with the greatest success.

—Emma Loraine has been engaged by James W. Collier to play Maude Harrison's part of Shakespeare in his Lights o' London traveling company.

—Maze Edwards, it is said, has no superior as an official manager, and Brooks and Dickson are very proud of him. He is popular with everybody.

—William Daboll and wife are in Providence. Mrs. Daboll (Fannie Corey) was a pleasing Grosvenor at the Sans Souci Gardens there last week.

—W. P. Sheldon, who has been playing the Judge with Annie Pixley, is engaged as principal comedian at Bryton's Opera House, Winnipeg, Manitoba.

—Jno. R. Rogers is said to have asked permission of the Prince of Wales to advertise the English tour of My Sweetheart as under the patronage of H. R. H.

—Cyril Searle has only been in England a short time, but has already been engaged to play leading support to Charles Warner in a revival of Charles Reade's Drink.

—George F. DeVerre, of the Raymond company, has retired to his Long Island home. He says he is raising frogs and can supply the whole profession with hind legs.

—Maggie Griffiths, a Boston soubrette, will be the attraction of the Ernest Stanley company next season. She will play the leading part in the drama of Tatter.

—Frank J. Pilling has bought the sole right to the play A Child of the State from George Hoey. It will be produced under his personal management next season.

—Tom Boylan, the theatrical clerk of Guy's Hotel in Baltimore, is said to contemplate matrimony, and a prominent young soubrette is said to be the other party.

—Joe A. Gulick has proved the right man in the right place. Since he became manager of Haverly's Consolidated Mastodon Minstrels, and his reorganization of the company, it has done a large business. In Chicago the engagement was extended a third week, and the business was the largest ever done by any minstrel company in that city. The entertainment was pronounced by the press "the best of all."

—Blanche Vaughn, formerly with J. M. Hill's Deacon Crankett company, has been engaged to play Clip with Barney McAuley next season.

—F. C. Chapman closed his season in St. John, N. B., on Saturday last. He will spend the Summer months at his Long Branch cottage.

—Baum's Maid of Arran closes a successful preliminary season at the Windsor this week, and will open next season on September 4 in this city.

—Frank Sanger dropped in yesterday and says that Aladdin made a hit in Boston. Mr. Field, of the Museum, thinks it is good for a two months' run.

—The Kellogg-Brignoli Concert company, under the management of Max Bachert, will commence a short season in Canada about the first of July.

—Dudley McDow, manager of Leavitt's Specialty company, is a sly fellow. He was married to Miss Flora Moore several months ago; but it only became generally known the other day.

—Eugene Wetherill is taking swimming lessons at an up-town natatorium. He says he has got to go to the seaside this Summer, and he does not want to run any risk of being drowned.

—Howarth's Hibernica closed a successful season of forty-three weeks at Cambridge, N. Y., on Tuesday. Mr. and Mrs. Howarth have gone to their Summer home at Maplewood, Mass.

—Ada Trimble has accepted the leading comedy role, with Bertha Welby next season in One Woman's Life. Miss Trimble is a beautiful woman, and is celebrated as a handsome dresser.

—A cablegram from Charles Frohman states that the party that left on the Wyoming for a European tour arrived safely, with no other mishap than the loss of John A. Stevens' dinner several times.

—Walter Collier has just returned from Washington and will take up his residence at Long Branch. He will manage the Lights o' London No. 2 next season. He is certainly a chip off the old block.

—Gorman's Criterion Opera company, at the Spanish Fort, New Orleans, has made a big hit—houses crowded since the night of opening. The Mascot, Patience, Olivette and Billie Taylor are the attractions.

—Aldrich and Parloe did a fine business in California. There was a general expression of disappointment, and from that a false impression of the receipts originated. They made money for themselves and the management.

—Lawrence Barrett has had his father placed in a private asylum. Not because he was crazy or dangerous, but his extreme old age has weakened his mind, and unless the best of care is taken of him he may do himself an injury.

—Monday night E. C. Swett, manager of M. B. Curtis' Sam'l of Posen company, was suddenly called upon to play Mr. Long's part in the piece. Mr. Long was taken seriously ill at the theatre. Curtis telegraphs that Swett was a success as an actor.

—S. M. Hickey stepped in yesterday to say that Irish Aristocracy was a much greater success than he had any reason to hope for, and Barry and Fay were both in their element. The company play at Long Branch to night and go to Boston for four weeks in July.

—Florence Elmore is seriously considering a very fine offer from C. R. Gardner to star next season in Only a Farmer's Daughter. She says the offer is so liberal, the conditions so satisfactory, and the future so full of promise, that she is almost inclined to postpone for a year her contemplated starring tour in the legitimate, for which arrangements have been nearly completed.

—Pearl Eytting's Comin' Thro' the Rye company collapsed at Providence on Thursday of last week, after giving three performances in that city to poor business. Two or three members of the company who have returned to the city report that they were left to their own resources, being obliged to pay their own hotel bills and railroad fares home. The whereabouts of Miss Eytting and her manager, Mr. W. R. Falls, is at present unknown.

—The plans for the improvement of the Grand Opera House in Brooklyn have been completed and work will begin at once. The Common Council have granted the owners of the house ten feet of the sidewalk, which is very wide, and an iron and plate-glass front will be put up. This will give much more room in the lobby and will allow the placing of spacious and handsome offices overhead. Other improvements in the front of the house and in the stage are set down in the plans.

—Judge Blasher starts on the road Sept. 18 with three men in advance. The managers, Messrs. Hamilton and Lee, are doing some effective work preparatory to the opening of the season. Judge Blasher is not a red-shirt border drama, but a realistic comedy-drama, with two acts on the Hudson and two in Colorado, and in the dialogue and effects "horrorifics" have been carefully avoided. W. F. Felch, one of the authors, will accompany the combination as treasurer.

—Who owns The Parvenu? This is likely to be an interesting question. A short time ago Henry French exhibited a cablegram from Samuel French, in London, which stated that the firm had bought the piece for America. Arthur Wallack returned from London shortly afterward with the information that he had bought it. R. M. Field, so it was said, when he returned from abroad. Now comes information from Joseph Brooks that he has secured it for America.

—J. C. Conner, manager of the Royal Opera House at Toronto, spent a pleasant hour in THE MIRROR office on Monday. He reports his season as highly satisfactory, financially and otherwise, and says it was the longest country season ever known. There were 245 performances by different companies, some playing one and some eight performances. The best week was with The Galley Slave, about \$6,000 being the gross receipts. The worst week was a good play and good company, to \$312. The prospects for next season are fine.

—Harry Webber, the comedian, closed a travelling season of forty-two weeks at Chicago June 12. This was the fifth year of Nip and Tuck. The coming season Mr. Webber will produce a comedy new to this country, but which has been played with success for the past year in England. It is entitled Flint and Steel, in three acts and is based upon the Matrimonial Bureau scheme. The author is J. F. McArdle, and the owner of rights in Great Britain F. J. Stimson, both of whom have ceded the right for the United States and Canada to Mr. Webber.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

port, large. J. W. Keene, large. Edouin's Spark's, fair. Tony Denier, fair. Frank Mayo, good. Remenyi, fair. Lawrence Barret, large. Anna Dickinson, fair.

Item: The demand for the Midsummer edition of THE MIRROR from this city will be large.

**MILWAUKEE.**  
Academy of Music: Anna Dickinson drew good house 11th. Chicago Church Choir company, 16th and 17th, in Pinafore, to good houses. Philadelphia Church Choir company 18th. Charlotte Thompson, 19th, 20th, 21st.

Grand Opera House: Tony Pastor's fine variety company, 12th. Regretted that they did not remain longer. Their piece, Fun on the Stage, is too flat for any use, they should have given us a good burlesque.

**BACINE.**  
Opera House, (Busco and Klein, managers): A. O. Miller, supported by a fair company, appeared in Muzzel, 14th, Hidden Hand, 15th, Black Diamond, 16th, repeating Muzzel 17th, to fair houses. The company return 23d and 24th. No further bookings.

## CANADA.

**HAMILTON.**  
Grand Opera House (J. R. Spackman, manager): Lawrence Barrett in Hamlet, 9th; large and fashionable audience.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ADA GRAY: New York city, 10, indefinite.  
A. M. PALMER'S UNION SQUARE THEATRE Co.: San Francisco, Cal., August 7, six weeks.

BAUM'S MAID OF ARRAN Co.: New York, 19, week.

C. H. SMITH'S DOUBLE UNCLE TOM COMB.: Boston, Mass., 19, two weeks.

CHARLOTTE THOMPSON: New York, July 3.

CARLEW COVART Co.: Pittsburgh, Pa., 19, week.

CHICAGO CHURCH CHOIR OPERA Co.: Chicago, Ill., 19, four weeks.

CORDELL'S MEERWAKERS: Chicago 19, two weeks; Boston, July 17, one week, closing season.

EGGENT LE GRAND: Boston, Mass., 19, week.

FRANK MAYO: Springfield, Ill., 22; Decatur, 23; Terre Haute, Ind., 24; Danville, 26; Crawfordsville, 27; Lafayette, 28; Kokomo, 29; Indianapolis, 30 to July 8, and close season.

FORD'S OPERA Co.: St. Louis, for the Summer.

FORD'S COMIC OPERA Co.: St. Louis, Mo., 19, eight weeks.

GEORGE HOLLAND COMEDY Co.: Troy, N. Y., 19, week; Balston Spa, 26, 27; Fort Edward, 28, 29; Whitehall, 30, July 1.

GORMAN'S CHURCH CHOIR Co.: Chicago, Ill., 19, week.

HENDERSON'S COMIC OPERA Co.: New York city, 19, one week.

HAYLEY'S OPERA COMPANY: Boston, 19, one week and close season.

HAYLEY'S CONSOLIDATED MINSTRELS: Cheyenne, W. T., 26; Ogden, Utah, 27; Sacramento, Cal., 28, 29, 30; San Francisco, July 1.

JAMES O'NEILL: Chicago, Ill., 19, week.

NICK ROBERTS: New York city, 19, week.

LILIPUTIAN OPERA Co.: St. Paul, Minn., 23, 24.

MILTON NOBLE COMEDY Co.: Emporia, Kans., 24. Close season and go direct to New York.

M. B. CURTIS' SAM'L OF POSEK: San Francisco, Cal., 19, one week; and rest for four weeks.

MAH'S COMIC OPERA Co.: Chicago, Ill., 19, week.

MINNIE MADDEN: Indianapolis, Ind., July 1, week.

OWEN FAWCETT: Big Rapids, Mich., 22; Stanton, 23, 24.

PHOBA MCALLISTER COMB.: Minneapolis, Minn., 22, to close season.

THE HANLON BROTHERS COMB.: Chicago, Ill., 19, week.

PASSING REGIMENT COMB.: Chicago, Ill., 19, four weeks.

RICE'S SURPRISE PARTY: St. Louis, Mo., 19, week.

ROBERT MCWADE: Detroit, Mich., 22, 23; Grand Rapids, July 4.

RENTZ SARTLEY COMB.: Chicago, Ill., 22, 23, 24; Kalamazoo, Mich., 26; Grand Rapids, 27; Muskegon, 28; Grand Haven, 29; Milwaukee, Wis., 30 and July 1; Chicago, Ill., 3, week, closing season.

TONT PASTOR'S COMPANY: Detroit, Mich., 23; Toledo, O., 24; Oil City, Pa., 26; James town, N. Y., 27; Bolivar, 28; Olean, 29; Elmira, 30; Binghamton, July 1; Boston, July 3, one week.

TENNESSEE JUBILEE SINGERS: Elmira, N. Y., 27; Canton, Pa., 28; Troy, N. Y., 29; Watkins, 30; Perrin, July 1; Canandaigua, 3; Geneva, 4; Waterloo, 5; Seneca Falls, 6; Auburn, 7.

TONY DENIER: Canton, Ill., 22; Pekin, 23; Peoria, 24; Bloomington, 26; Joliet, 27, close season.

W. H. LYTTEL'S YOUTH CO.: St. John, N. B., 25, week; Halifax, N. S., July 3, week.

WILLIE EDWIN Co.: Boston, Mass., 19, two weeks.

## CIRCUSES.

ADAM FOREFAUGH'S: South Bend, Ind., 22; Kendallville, 23; Bryan, O., 24; Fremont, 27, 28; Elyria, 29; Cleveland 30, July 1; Akron, 5; Canton, 4; Wooster, 5; Bucyrus, 6; Lima, 7; Fort Wayne, Ind., 8.

MAYBURY, PULMAN AND HAMILTON'S: Waverly, N. Y., 22; Susquehanna, Pa., 23; Port Jervis, N. Y., 24; Goshen, 26; Middletown, 27.

P. T. BARNUM'S: Brockton, Mass., 23; Taunton, 24; New Bedford, 25; Fall River, 27; Newport, R. I., 28; Providence, 29; Woonsocket, 30; Worcester, Mass., July 1; Nashua, N. H., 3; Concord, 4; Manchester, 5; Lawrence, Mass., 6; Lowell, 7; Haverhill, 8; Portland, Me., 10; Lewiston, 11; Bath, 12; Augusta, 13; Waterville, 14; Bangor, 15; Saco, 17.

VAN AMBURG & Co.'s: Fulton, 22; Baldwinville, 24; Skeneateles, 25.

—Mrs. Marie Walsh states that she owns the copyright to Dark Deeds, the new melodrama recently produced at the London Philharmonic. She first produced it at Mrs. Conway's Brooklyn Theatre in 1868, and had it copyrighted under several names, the one used at the time of its Brooklyn production being Three Times Dead. She says she will protect her rights if any attempt is made to infringe them.

## The World of Society.



## LANSDEL-HALL WEDDING.

Wednesday week in Brooklyn, at All Saints' Church, Miss Hattie Hall was married to Mr. Henry Lansdel. Ceremony by the Rev. Melville Boyd. The six ushers were: Mr. William H. Van Sinden, Mr. Cornelius Hoagland, Mr. William Kemp, Mr. John Smith, Mr. William Fisher and Mr. Bernard Richardson. There were no bridesmaids. The floral decorations of the church were very elaborate and beautiful. The bride wore white corded silk, full train, trimmed with Duchesse lace. Diamonds for ornaments. She was given away by her father, Mr. Robert Hall. A reception followed at 377 Fourth street. The guests present included Mr. and Mrs. Edward Kendall, Miss Randall, Miss Rice, the Misses Hyde, Miss Fannie Shinkle, Mr. and Mrs. Hoagland, Mr. and Mrs. A. B. Richardson, Mr. and Mrs. Van Brunt, Mr. and Mrs. Haigh, Mrs. Haydon, of St. Louis; Mr. and Mrs. Henry Lansdel, Sr.; Miss Bentley, Mr. and Mrs. Follett, Mr. and Mrs. Lewis, Mr. and Mrs. Shinkle and Mr. and Mrs. DeGrove.

## GOLDEN WEDDING.

Wednesday week, Mr. and Mrs. Adam W. Spies, of 50 East Twentieth street, celebrated the fiftieth anniversary of their marriage. The ushers were the three sons-in-law, Messrs. John Bergh Kip, J. W. Cochran, and W. E. Barnes. The music was by Lander, and the rooms were tastefully decorated with flowers. A few of the guests included Mr. and Mrs. James M. Constable, Mr. and Mrs. Daniel F. Appleton, Rev. Dr. Chambers, who assisted at the marriage ceremony fifty years ago, Mr. and Mrs. Morris K. Jesup, Mr. Henry Hurlbert, Mrs. W. M. Everts and daughters, Mr. and Mrs. Robert L. Stuart, Mr. and Mrs. J. H. Coghill, Smith Clark and wife, Mason Thompson and wife, Captain Haines of the *Galka*, Miss Doremus, Alex. N. Agnew, Mrs. J. J. Post, Adrian H. Muller and wife, Beach Vanderpool and wife, Mrs. Charles Isham, Miss Bloodgood, Mrs. N. L. McCready, Dr. and Mrs. Buck, and many others.

## PERSONAL MENTION.

..Dr. W. M. Walker is in Europe.

..The Bishop of Vancouver is in town.

..Kate Field sailed for Europe last Saturday.

..Rev. Dr. Dix and family go to Long Branch.

..Capt. Stokes Boyd, of the English army, is in town.

..Rev. Dr. C. F. Deems, of this city, has gone South.

..Mr. and Mrs. W. B. Shaw are home from Europe.

..Madame Le Gal, of Twentieth street, is at Asbury Park.

..King Kalakaua is having two thrones made in Boston.

..Dr. J. Constine Flint and family Summer at Long Branch.

..Judge Dillon and family, of this city, go to Long Branch.

..Dr. William A. Hammond and family go to Long Branch.

..Mr. Herman Schaus sails for Europe next Wednesday.

..Mr. Ned Searles, of this city, is long ill with rheumatism.

..Miss Towes goes to Cleveland, Buffalo and Niagara Falls.

..Mrs. N. Content, 763 Madison avenue, goes to Long Branch.

..Miss Marion Booth has gone to the seaside for the Summer.

..Gen. Lucius Fairchild and family, have arrived from France.

..John W. Mackey and daughter, of Paris, stop at the Hoffman.

..Dr. Paul Mernde and family, of this city, go to Bethlehem, N. H.

..Dr. E. Guernsey Rankin will delight in the shore at Long Beach.

..Mr. J. C. Johnson, the well-known merchant, is home from Europe.

..Mr. and Mrs. E. J. Webster, of Cincinnati, are tourists abroad.

..Rev. Dr. Potter, of Grace Church, will spend some time in Berlin.

..Mr. C. S. Campbell, 956 Fifth avenue, goes to East Orange, N. J.

..Mrs. Henry S. Hoyt, 20 Washington square, has gone to Europe.

..Mrs. John B. Wilbur, 133 East Eighteenth street, goes to Paoli, Pa.

..Rev. Jared D. Peck and family, of Williamsburgh, have gone abroad.

..Mr. George S. Terry makes his headquarters at the Racquet Club.

..Mrs. Thomas Murphy and family have already arrived at Long Branch.

..Mrs. DeForrest spends the Summer at her country-seat at Roslyn, L. I.

..Mrs. Zillah Robinson, 49 East Twenty-fifth street, is at Brewsters, N. Y.

..Mrs. Senator Miller and daughter, of California, have sailed for Europe.

..Mrs. John H. Inman, 20 West Fifty-sixth street, has gone to Newport.

..Miss Mattie Benedict is noted as the skillfullest horsewoman in this city.

..Mrs. R. M. Laimbeer goes from 36 East Forty-ninth street to Tenady, N. J.

..Thomas Bailey Aldrich, the well-known writer, is in town.

..Mr. E. Russell Glover has just returned from an extended tour in the South.

..Mr. and Mrs. Gordon L. Burnham may be seen on the avenue every fair day.

..Mr. John Townsend and family, 131 Fifth avenue, have sailed for Europe.

..Mr. and Mrs. Frank Tilford, of the Sherwood, Summer at White Plains, N. Y.

..Col. and Mrs. S. Van Rensselaer Cruger have left town for Great Neck, L. I.

..Mrs. William Butterfield, of the Park Avenue, has gone to Narragansett Pier.

..Mrs. John W. Ellis, 30 West Fifty-seventh street, is at "Farlawn," Newport.

..Mr. John R. Manning, a banker of Wall street, with his family, has gone abroad.

..Dr. A. Kessler, 640 Lexington avenue, has sailed for two months in Switzerland.

..Hon. Clarence A. Seward, 143 Fifth avenue, has gone abroad for the Summer.

..Mrs. Benjamin Brewster and family, 695 Fifth avenue, are at Cazenovia, N. Y.

..Dr. and Mrs. J. C. Perrine, 729 Lexington avenue, sail for Europe the last of July.

..Mr. and Mrs. T. Betson Mtgrove, 535 Fifth avenue, have gone to Mt. Desert, Me.

..Miss Jennie Gilbert, 23 West Thirty-seventh street, is at Monmouth Beach, N. J.

..Mr. C. B. Hatch goes from 35 East Twenty-third street to Far Rockaway, L. I.

..Mr. James S. Burdett, the humorist, is the guest of Judge Shurtliff, at Springfield, Mass.

..Mr. Alexander Fullerton and family, 3 West Thirtieth street, go to the Catskills.

..Mrs. Gen. Burnett and Mrs. Dailer, 11 Washington square, go abroad on the 1st of July.

..Rev. Dr. Rylance and wife, of St. Mark's, have gone abroad to visit their native England.

..Mr. and Mrs. Joaquin del Calvo, 31 West Forty-ninth street, have gone to Europe.

..President Arthur will pass most of the Summer at the Soldiers' Home, near Washington.

..Minister Preston and family, of Second avenue, go to Spring Lake Beach, N. J., on the 25th.

..Mrs. Timothy Dwight and Miss Agnes L. Dwight, 5 East Fifth street, have gone abroad.

..Mr. and Mrs. Gouverneur Ogden, 9 West Tenth street, will Summer at Mt. Desert.

..Samuel Boardman and family and John Dewey and family will Summer at Long Branch.

..Dr. George K. Smith and family, of Brooklyn, passed last Sunday at Long Branch.

..Mrs. Benjamin Gurney, 16 East Thirty-second street, has gone to Milton on the Hudson.

..Mr. and Mrs. W. S. Gurney, Jr., 10 West Fifty-third street, are just home from Europe.

..Dr. James E. Garretson and Dr. M. H. Cryer, of Philadelphia, have gone to Europe.

..Mr. and Mrs. Frederic J. de Peyster, of 63 West Thirty-sixth street, have gone to Europe.

..Ex Congressman William S. Groesbeck and wife, of Cincinnati, are summering in Europe.

..Mrs. D. B. Alton, sister of William H. Vanderbilt, of 632 Fifth avenue, has gone to Newport.

..Mr. T. Addison Richards, Secretary of the National Academy, goes to Dingman's Ferry, Pa.

..Mr. and Mrs. W. O. Newman, of the Hotel Victoria, go to the Palisades Mountain House.

..The engagement of Mr. Fred Benedict to a wealthy young lady of Philadelphia is announced.

..Rev. Dr. Allen and Rev. A. H. Lewis, of Plainfield, N. J., are among the European tourists.

..Mr. and Mrs. William B. Crosby, 134 East Sixty-sixth street, are recently home from Europe.

..Hon. Samuel G. Courtney, of this city, has recently lost his venerable mother, who died in Albany.

..Mr. E. C. Benedict and family have gone to their elegant Summer residence at Greenwich, Conn.

..Cardinal McCloskey will be the guest, during a part of the season, at Newport, of W. M. Caldwell.

..Benjamin Horton, Robert Dunn and George R. White, all of this city, Summer at Bethlehem, N. H.

..Dr. J. W. Dowling, the well-known homoeopathic physician, of 313 Madison avenue, goes to Lake George.

..Mrs. L. M. Bates and family, 241 Madison avenue, will pass the month of August at the States, Saratoga.

..Miss Blanche Penfield, of Wallace street, Philadelphia, will go to Atlantic City in July, for the Summer.

..Mrs. Charles Fanning and Mrs. Haastings, 15 West Fifth street, are at Greenwich, Ct., for the season.

..Mr. and Mrs. L. del Monte and the Misses del Monte, of 31 West Forty-ninth street, have gone to Europe.

..Miss Ada Van Tassel, the Brooklyn poetess, stopping at the Windsor, can be seen daily riding in Central Park.

..Mr. Egbert Guernsey, Jr., and Mr. Joseph W. Yard, who are traveling in Germany, will return in September.

..Mayor W. R. Grace and family, 31 East Thirty-eighth street, have gone to their country-seat at Great Neck, L. I.

..Dr. W. H. Flint, of this city, has gone to Europe in charge of two grandchildren of Hon. L. B. Chittenden, of this city.

..Mr. and Mrs. James W. Gerard, 17 Gramercy Park, and Mrs. J. W. Gerard, Jr., arrived from Europe last Sunday.

..Mrs. August Belmont, and Mr. and Mrs. A. Belmont, Jr., recently arrived from Europe. They go at once to Newport.

..Rev. Henry Ward Beecher, Edward C. Butler and Lyman Abbott went on to Boston, to attend the reception given to Harriet Beecher Stowe.

..Among the officials who attended church last Sunday at the Russian chapel, on Second avenue, were Mr. de Struwe, the Russian Minister Plenipotentiary, W. de Weletsky, Russian Consul General, and Demetrius Bottasi, the Greek Consul General.

## ACTRESSES' DRESSES

Painted by a New Process

So as to exactly resemble Embroidery, and made flexible so that the colors do not crack or peel off.

For full particulars send for specimens to

SILIGEO,

Studio, 487 Sixth avenue, New York. Residence, 134 West Thirty-first street.

"When, in the course of Human Events,"

Theatrical, Opera and other companies of artists travel professionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasure resorts; to have the others, travel by the best built and equipped road which traverses the best country, and unites all such places as are worth anything in this line.

## THE CHICAGO, MILWAUKEE AND ST. PAUL RAILWAY

Fills the above bill in every particular, traveling the whole heart of the Great Northwest by its various Lines.

The only Northwestern line running its own sleeping cars, which are the equals of the best. Its parlor cars between Chicago and Milwaukee are the best in the world, and its whole equipment of the best quality and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages apply to

TIM E. CHANDLER, 63 Clark St., Chicago, Ill.; W. C. ANDRUS, 381 Broadway, New York; J. B. HICSON, 306 Washington Street Boston, Or, A. V. H. CARPENTER, General Passenger Agent, Milwaukee, Wis.

Chicago Depot, corner Canal, Madison and Adams Streets, in the heart of the city.

## A HOME FOR ARTISTS.

FITTED UP EXPRESSLY FOR THE DRAMATIC AND MUSICAL PROFESSION

## THE AUSTIN HOUSE,

40 Beaver Street, Albany, N. Y. One block from Opera House. Every room heated, bath room, hot and cold water, gas and all modern improvements.

Terms from \$1 to \$2 per day.

FRED. AUSTIN, Prop., Solo Cornetist, Albany, N. Y.

## LANQUETTE,

COSTUMIER FOR BALLS, THEATRES AND TABLEAUX.

71 AND 73 UNIVERSITY PLACE, NEW YORK.

Historical, Theatrical, Fancy Dresses, Ball Costumes, Evening Dresses, Dominoes, Masks, Armors, Jewels, Swords, Amateur Theatricals a specialty.

A amateur associations out of town should send for estimates.

Church Tableaux, Old Folks, Dickens Parties. Goods sent everywhere. Entire wardrobe made to order at short notice and moderate rates.

## H. J. Eaves,

ARTISTIC HISTORICAL COSTUMES.

63 East 12th st., near Broadway, N. Y.

This is the only establishment in the United States entirely devoted to manufacturing and designing Theatrical and Historical Wardrobes.

Amateur Theatrical Associations, in or out of the city, furnished correct costumes, with every requisite, at reasonable rates.

Orders by mail or telegraph promptly attended to.

MME. P. A. SMITH,

THEATRICAL DRESSMAKER.

MODES DE PARIS.

117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Bolgarde at Havrely's were designed by Mme. Smith.

All the latest Parisian Fashions received at our establishment as soon as issued in Paris.

Actresses will find it to their advantage to give me a call.

RICHARDSON & FOOS.

GENERAL

JOB PRINTERS

112 Fourth Avenue,

Near 12th Street, NEW YORK.

NUMBERED COUPON TICKETS A

SPECIALTY.

124 FIFTH AVENUE. 124

GREAT THEATRICAL

EMPORIUM.



## An American Girl Abroad.



MRS. LANGTRY IN A NEW PART.

LIVERPOOL, June 6, 1882.

A name that is almost as familiar to New Yorkers as to Englishmen was on the bill-boards of the Alexandra Theatre for the first time last evening. Mrs. Langtry made her first appearance before a Liverpool audience in the character of Thistle Grazebrook, in Tom Taylor's pretty comedy of *The Unequal Match*. The house was filled to overflowing with the creme de la creme of the city of docks, and the genial and courteous manager, Mr. Edward Baker, was pleasantly ubiquitous and radiant over the possession, for a week at least, of the world-famous professional beauty as the attraction for his house. As Bessie Stabbetwaite exclaimed, "Ere comes 'Eater, bless 'er 'eart!" a slight but perceptible hush stole over the house, and presently Mrs. Langtry, beaming and brightly smiling, fairly bounded upon the stage; with that bound of rather hoydenish girlishness she seemed at once to jump into the cordial good graces of her patrons, and received a warm reception. The voice, strange to say, was the first disappointment experienced with regard to the actress. With all due deference to American voices, it was painfully transatlantic in its upper register, shrill and not under control. The mellow, delicious softness of the English voice is wanting in Mrs. Langtry's organ, save in the lower tones, and she seems to have not a remarkably clear idea of how to gauge the compass of her voice, or has not yet learned the range of an auditorium. The beauty was a second disappointment. I will venture to say that, had I dropped in at the Alexandra casually, and merely seen the name of Miss Robins or Miss Jones billed for Hester, I should not have thought of mentioning any extraordinary amount of good looks. The coloring of the face and hair is remarkably lovely; but what is coloring on the stage behind the foot-lights? A mere change in the market! Those delicious, delicate *mauces* that are the entrancement of a man when he is only two feet from a woman, and the envy of every woman within a yard or so, are so much dross on the other side of the curtain of a theatre; the beauty that tells on the stage is either of a nobler, larger type than Mrs. Langtry, or else is that choicer loveliness that fascinating power, which is in so great measure due to expression; this latter the London beauty does not possess. She has but one change of expression from the placid and sweet ordinary one, and that is a startled, artificial smile—a smile, too, only of the lips, not of the eyes—the line of her brow is faultless; but the slightly retreating nose has a disagreeable expression in profile. If one may be permitted to say so, Mrs. Langtry's figure, from the waist up, is the most beautiful part of Mrs. Langtry—the throat and shoulders are exquisite; but the tiny, pinched waist, the small hips and the very large feet are not precisely what Americans would be apt to call models of beauty. Still, she is a pretty woman, if awkward—a trifle boisterous and very amateurish. As to the lady's acting, it is most supremely commonplace—and although the kindness of an indulgent and curious public recalled her to receive the earnest applause of the house repeatedly during the evening, it was too evidently either a tribute to the lady whose face has been pronounced by Royalty to be the "loveliest in England," or to the pretty sentiments Taylor has put into his heroine's mouth, rather than to any claims put forth by Mrs. Langtry as an artist. Any intelligent, lady-like woman might easily have done as well, and many much better. In the first act, the rustic Hester was portrayed with an artificiality and an aplomb that were wholly at variance with each other and the role; in the second, the Lady Arcliffe of the Manor was even more of a hoyden than the blacksmith's daughter, while the scene at the piano was its one redeeming feature. In her attempts at pathos, Mrs. Langtry was hard and inadequate, and in her defiance and pride stupid and strained. In the closing act, where one naturally hoped for ease, the fine ladyism naturally recalling the fact that the actress is a fine lady in reality—the Jersey Lily was all at sea, and sadly lacking in *savoir faire* or ability to endow the scene with that sparkle, grace and *verve* which the language so clearly suggests. And yet, it was Mrs. Langtry, and I doubt not when she goes over to you she will attract large audiences for short seasons everywhere; any manager might risk six months in America with her and be sure of, at least, losing no money. She is the fashion! and after that what more need be said? I have given you a truthful sketch of the actress and the beauty, and I think a reliable estimate of the power of the star "to draw." A word of just praise to our American theatres—let all who enter them return thanks that they are not modelled as the Alexandra: no ventilation, no aisles

save the central one for stalls or dress circle; poorly lighted constructed with an evident good-will toward the breakage of limbs in the arrangement of the tiers of seats, and, after all, notwithstanding the lack of merits, rather less brilliant than Wallack's or the Union Square on a first-night.

MATTHEWS.

## A School for Actors.

That our globe is encompassed by a common and sympathetic atmosphere is, in a measure, proven by the fact that simultaneous action frequently arises on either side of the world, and affects both hemispheres, as it were, epidemically. This applies to discoveries in science, conditions of weather, social usages, and other movements, spiritual, intellectual and physical. For instance, one of the latest that has occurred affects the theatrical interest. We have in London, at a recent date, the proposed foundation of a school of dramatic art. It has for its promoters leading actors, actresses and critics, and proposes to teach acting, dancing, music, fencing, stage deportment and elocution. At the same time, in regard to our side, we see it announced that Mrs. John T. Sargent removes to New York to be with her son, who connects himself with the Madison Square Theatre "School of Dramatic Art." Young Sargent is to be dramatic instructor in the school which it is proposed to run in connection with the theatre, and is also to have the novel feature of making studies of the new plays of American authorship to be brought out on the stage, editing and toning them to the proper standard, whatever that may be.

These intentions, both in England and America, seem to meet certain professional requirements just now in demand. In much of this we can concur; but we cannot fully entertain the idea that actors are to be made by schools and academies; these may do something, perhaps a good deal, as to external accomplishments; but that natural acting, such as has been illustrated by the greatest lights of the stage, can result from mere routine and pedagogic training, we do not believe. The object of all good acting being to cut loose from conventionalism, such institutions have a tendency to produce formalists rather than to develop genius and nature.

The true school of dramatic art we hold to be the theatre itself. It is there that acting and its accompaniments are to be learned in all their reality, details and practical appliances, and examples of elocution, gesture, etc., are to be found. Let the novice study these and select for himself, under good guidance, the models there finished, most impressive and conformable to good taste and effective results. We are of the opinion—and this is one of the ameliorations of the theatrical condition which *The Mirror* includes in its undertakings—that more absolute and enduring good would be derived to all the parties interested, from the establishment, at central localities, of good dramatic libraries where the actor could have easy and constant access to authentic publications embracing history in its stage necessities, the manners and costumes of various peoples and nations, the biographies of actors, the career of managers, the traditions of the drama in all ages, and similar information germane to the purpose; where professionals could study, at their leisure, on such lines as attracted their inclinations, and secure such knowledge and instruction as assimilated with their native bias.

As a somewhat curious comment on the comprehensive programme of the London project, it may be mentioned that one of the greatest of British actors, Edmund Kean, seemed to have made himself master of every one of them without the aid of any other school of dramatic art than actual observation and practice, a considerable portion of which was derived from his early experience in barns, country fairs and preliminary sheds. Edmund Kean was an adept, as we know, not only in acting, but as a dancer, musician, fencer, in stage deportment and elocution. In all of these accomplishments he had no superior.

That a general education will be of service to the actor cannot be doubted; the more he knows in the right direction the better actor he will make. A critic and author of some authority, F. C. Burnsand, concurs truly in saying that a thoroughly good education is the best basis for an actor who has to hold the mirror up to nature. All require this, whatever profession or calling they are going to adopt; but the actor above all others. Then he should be acquainted with music, drawing and painting beyond a mere school-boy's knowledge. The masters and means for these are at hand. He should learn the art of "making up." This can be taught easily enough. He should also learn to recite blank verse. All of these are, in our judgment, to be attained by actual commerce with the theatre itself, aided by the powerful adjunct we have proposed—a well-equipped dramatic library, which would of course include pictures, statuary and other auxiliaries of the art of acting.

—Our correspondents seem to confound Florence and Marion Elmore. The former was last season semi-star with Fred Warde, and next season will either star in the legitimate or in a play already successful. The latter was last season with Willie Edwin, and next season will star in a play entitled *Chispa*, under the management of Wm. R. Hayden.

## MANAGERS' DIRECTORY.

## BINGHAMTON, N. Y.

**HOTEL BENNETT**, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, &c. Every room heated by steam. Special rates to the profession. G. M. FURMAN, Proprietor.

## BROCKVILLE, CANADA.

**NEW OPERA HOUSE**, GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first class combinations.

## COLUMBIA, MAURY CO., TENN.

## NEW GRAND OPERA HOUSE.

No finer theatre in the South.

Seating capacity, 800.

Population, 5,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R. Address, H. P. SEAVY, Manager.

## CORRY, PA.

**THE ST. JAMES HOTEL** is the largest and best in the city, elegantly furnished and excellent table. The profession can always make rates and feel at home with your fraternality. A. McFARLAND, Proprietor.

## DES MOINES, IOWA.

**ACADEMY OF MUSIC**, the elite theatre of the city; seats 900; new balcony added this season; over 1,000 feet of bill-boards in best parts of city. First-class companies liberally dealt with. Address WM. FOSTER, Manager.

**MOORE'S OPERA HOUSE**, W. W. MOORE, Manager. Seating capacity 1,300; centrally located; no low-priced shows admitted; do our own posting and own principal boards in the city. Most popular house.

**ABORN HOUSE, RISLEY & VAIL**, Proprietors, Court avenue and Fourth street. Rates, \$2.50 and \$3 per day. Special rates to the profession.

## ELIZABETH CITY, N. C.

**HARNEY'S THEATRE**, T. SELBY, HARNEY, Proprietor. On ground floor, capacity, 500. Population of town, 3,500, a showing people, situated on the E. C. and N. R. R., two hours from Norfolk, Va. Daily newspapers, good hotels, &c.

## FORT WAYNE, IND.

## FORT WAYNE GAZETTE.

Daily circulation, 3,500. Weekly circulation, 2,500. Best advertising medium in the State.

Theatrical, Circus and miscellaneous job work solicited.

## INDIANAPOLIS, IND.

**JOHN EDWARDS, BILL POSTER**, controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

## LANSING, MICH.

**BUCK'S OPERA HOUSE**, M. J. BUCK, Manager, now open for dates. Will rent the house or play first-class combinations on shares. Seating capacity 1,000. Address as above.

**V. W. TOOKER, BILL POSTER**, LANSING HOUSE, CON. B. MALLORY, Manager. The largest and only first-class house in the city. Special rates given to the profession.

## LOUISIANA, MO.

**HOTEL CASINO**, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

## MADISON, WIS.

**VILLAS HOUSE**, J. VAN ETTA, proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

## MAHANOCY CITY, PA.

**METZ'S CITY HALL**, C. METZ, Proprietor. Seating capacity 1,000; population of town 800. Only amusement hall in the city. First-class attractions played on percentages, or will rent.

**E. H. D. HAND, BILL POSTER**; control of all prominent boards in town; bills received ahead and posted in good style. Address Mahanoc City, Schuylkill Co., Pa.

**ADAM BROWN, EXPRESS DRIVER** and proprietor of livery stable. Most careful attention paid in fulfilling contracts; acceptable special rates to the profession.

## OGDENSBURG, N. Y.

**NEW TOWN HALL**, containing one of the finest theatres in the State; on ground floor; folding opera chairs; seating capacity, 1,000; containing balcony and gallery; stage 40x64; scenery complete; heated by steam and lighted by gas; prominent boxes, hand some dressing-rooms, supplied with hot and cold water; all modern improvements. Dates for next season now being made; none but first-class attractions wanted. Address all communications to GEO. L. RYON.

## PINE BLUFF, ARK.

**OPERA HOUSE**, M. GANS & CO., proprietors. Seating capacity 500. New hall; splendid hotel accommodations; two daily trains from Little Rock. Apply for dates to above.

## PITTSFIELD, ILL.

**FISHELL'S OPERA HOUSE**, A. FISHELL, Proprietor. On ground floor. Seating capacity, 800. Good show town, easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

## ROCKFORD, ILL.

**NEW OPERA HOUSE**, on ground floor. Capacity, 1,000. Complete in all its appointments. J. P. NORMAN, Manager.

## SOUTH NORWALK, CONN.

**"MAHACEMO" HOTEL**, OPPOSITE N. Y. N. H. & H. R. R. Depot. Special rates to the profession. Heated by steam. H. FRANCISCO, Proprietor.

## TOPEKA, KAS.

**THE NEW TOPEKA OPERA HOUSE**, Erected last summer and now being finished and furnished throughout with all the latest improvements.

The auditorium is divided into Parquette, Dress Circle, Balcony and Gallery, and has four elegant prosceniums. It is seated with the latest and best improved opera chairs, seating 850.

The floor is being covered with the richest of velvet carpets. The wall and drapery decorations are not surpassed by any. A large and roomy stage with plenty of scenery; and, altogether, it is one of the most complete and elegant houses in the West. This beautiful theatre will be finished and will be opened by Joe Emmet about August 1.

For open time and sharing terms call on or address LESTER M. CRAWFORD, Manager and Proprietor, Morton House, New York, till further notice.

## URBANA, O.

**BENNETT'S OPERA HOUSE**, P. R. BENNETT, JR., Proprietor and Manager. Seating capacity 1500, on ground floor. Full stock of scenery, complete in all its appointments, buying and sharing only.

## WANTED.

**A PROFESSIONAL WHO MAY WISH** to be handy to the Square during the Summer can rent a room cheap at 203 E. 17th Street.

**FOR SALE—DRAMAS, PLAYS, COMEDIES, etc.**, on hand and written to order by Howard P. Taylor, Mirror office, 15 Union Square, New York.

**THE COMING TRAGEDIAN.**—Wanted—Responsible Manager, by a Swordsman and Tragic Actor, introducing the late Edwin Forrest school of acting. Managers please address Swordsman, care of Mirror Office, P. S. The above actor will star next season in a list of standard tragedies if he can arrange with a satisfactory manager.

**WANTED, BY AN EXPERIENCED** stenographer, dramatic legal editorial, literary and other dictation work; also copying with the type-writer. Henry B. Stone, 23 Clinton Place.

**WANTED—THREE AMATEURS** or Regulators—one young lady and two gentlemen. Splendid opportunity. Address D. A. H., Mirror Office.

**WANTED, 300 OPERA CHAIRS**, second hand but in good repair. Address Opera House, this office.

**WANTED, TWO BILL TRUNKS** in good order. Address Combination, 110 Fourth Avenue.

**WANTED, TO BUY OR RENT, SET** small scenery with frame for traveling. Must contain landscape, garret and fancy chamber. Address stating price, D. A. H., Mirror Office.

## NEW YORK AMUSEMENTS.

**Wallack's.** Cor. Broadway and 30th st. Proprietor and Manager, LESTER WALLACE.

**PARTICULAR NOTICE.** As the interest in the story of the new play commences at the rise of the curtain, those who have taken seats are respectfully requested to occupy them by a QUARTER BEFORE EIGHT O'CLOCK.

## LAST NIGHTS.

**EVERY EVENING AT 8 AND SATURDAY MATINEE AT 1.30** by arrangement with Mr. F. L. Goodwin, a NEW AND POWERFUL DRAMA, by David Belasco, Esq., entitled

**LA BELLE RUSE.**

with entirely new scenery and appointments. Box-Office open from 8 to 6.

**Haverly's Niblo's Garden Theatre.** J. H. HAVERLY, Proprietor and Manager. E. G. GILMORE, Associate Manager.

**THIS WEEK ONLY.** Closing engagement of the eminent actor FRANK I. FRAYNE, in the highly sensational and emotional drama.

**SI BLOCUM.**

The dog JACK; acting bear BRUNO; new scenery; a powerful company; wonderful rifle shots; a beautiful drama.

**MATINEE WEDNESDAY AND SATURDAY.** POPULAR PRICES.

A Reserved Seat on first floor for 50c.

**Haverly's Fourteenth St. Theatre,** 14th Street and 6th Avenue.

J. H. HAVERLY, Proprietor and Manager.

**WEDNESDAY AND SATURDAY MATINEE.**

GUS WILLIAMS

JOHN MISHLER,

ONE OF THE FINEST.

A new comic play by Joseph Bradford, Esq.

**Bijou Opera House,** Broadway, near Thirtieth street.

JOHN A. McCAULL, Proprietor and Manager.

Reappearance, for a brief season, of LILLIAN RUSSELL and a phenomenal cast, in PATIENCE.

Every Evening and Saturday Matinee.

**Windsor Theatre,** Bowery below Canal Street.

JOHN A. STEVENS, Proprietor FRANK B. MURTHA, Manager.

**A GENUINE SENSATION.** The delightful new five-act drama, from Mr. Black's popular novel, A PRINCESS OF THULE, and entitled

**THE MAID OF ARRAN.**

**AN IRISH IDYL.** Adapted for the stage by Louis F. Baum. Produced with new and magnificent scenery, gorgeous stage effects and a company specially selected.

**MATINEE WEDNESDAY AND SATURDAY.**

**Germania Theatre,** Broadway and Thirteenth Street.

**LAST NIGHTS.**

**THE MASCOT** Grand Spectacular production by the Norcross Opera company

**GRAND BALLET AND SUPERB CAST.** CHORUS, 60. ORCHESTRA, 30.

**IN ENGLISH.** IN ENGLISH.

with DORA WILEY, W. T. CARLETON, James Sturges and Richard Golden in the cast. Mile. CORNALBA, a full Corps de Ballet and the celebrated Thalia Theatre Orchestra.

Next week—THE MERRY WAR. Best seats, \$1 and 75c. Admission 50c and 35c. SUMMER PRICES.

## Madison Square Theatre.

34th St. and Broadway.

DANIEL FROHMAN, Manager.

**SEVENTH MONTH OF ESMERALDA.**

— Entire auditorium cooled by ice air.

**Haverly's Fifth Avenue Theatre,** 5th St., near Broadway.

J. H. HAVERLY, Proprietor CHARLES A. WATKINS, Manager.

Every Evening and Wednesday and Saturday Matinee until further notice.

The Distinguished Emotional Actress,

**ADA GRAY,**

Supported by CHAS. A. WATKINS' FIFTH AVENUE COMBINATION in a Grand Revival of

**EAST LYNN.**

(New version.) Box office open daily.

**MISS MINNIE CUMMINGS,**

WITH NEW PLAYS

AND EVERY AUXILIARY FOR SUCCESS, IN

**At Liberty**

FOR STAR ENGAGEMENTS OR LEADS

UNDER FIRST-CLASS MANAGEMENT.

Address

709 Madison Avenue.

**MRS. GEO. VANDENHOFF**

THE DISTINGUISHED

**ELOCUTIONIST,**

gives instruction in

**ELOCUTION, DECLAMATION,**

**VOICE CULTURE AND DRAMATIC ART,**

**DEPORTMENT AND GESTURE.**

She prepares pupils for the Stage or for Reading in Public.

Her great success for twenty years past is her guarantee for the future.

Address 170 Broadway, N. Y.

**TONY PASTOR'S**

**Elegant Company**

Now on their Eighteenth Annual Tour,

PRESENTING TONY PASTOR'S FAMOUS VAUDEVILLE ENTERTAINMENT AND THE COMIC PLAY,

**FUN ON THE STAGE.**

**FOR SALE.**

THE LATEST LONDON SUCCESS,

**DARK DEEDS.**

Copyrighted in this country and fully protected.

Address Agencies.

**To Varieties or Museum Managers.**

FOR RENT CHEAP, Halle's Hall, or whole block, on Superior Street, opposite City Hall. A fine place for either of the above amusements. Centrally located. There being but

One Varieties, running the Year

Round, and no Museum,

In this large city of 200,000 inhabitants. Address

J. HALLE,

200 Superior Street, Cleveland, Ohio.

**WANTED**

A responsible Manager for the production of a new musical comedy entitled **MIGNONETTE.**

Copyrighted and especially written for MRS. LOUIS DE SMIDT, nee ADELAIDE FRAEGER, the famous Zither player and Mezzo Soprano. It must be remembered that Adelaide Fraeger is the daughter of the celebrated Fraeger family, who several years ago scored an immense success at the Coliseum, New York, and in the principal cities of the United States.

The play runs one hour and a half, has most sparkling music, is full of funny, new, surprising situations, without any signs of vulgarity, and is highly artistic. It contains four characters: a lady in disguise, changing costumes five times—English, German and French characters; one gentleman's part and a most comical old servant; also one part for a girl of seven.

Managers please address

LOUIS DE SMIDT,

No. 40 10th Avenue West, Mount Vernon, N. Y.

**Comic Opera or Comedy Co.**

**WANTED**

for THREE FAIRS in North Carolina, to commence at Raleigh, Oct. 18. I also want a

**MINSTREL or COMEDY CO.**

to open season in ten towns in Virginia and North Carolina, to commence not later than September 11. Answer me quick.

M. A. MOSELEY, Danville, Va.



**SPECIAL ANNOUNCEMENT!**  
**THE SECOND**  
**MIDSUMMER NUMBER**



For which the most elaborate preparations are being made, will be issued at the usual time.

This Midsummer Number will outlive all its predecessors in beauty, novelty and interest. It will be larger than the last Special Number (The Christmas Mirror of 1891), which was the largest theatrical paper ever published.

The Midsummer Number of the

**NEW YORK MIRROR**

Will contain in addition to the usual matter, STORIES, SKETCHES, POETRY and LETTERS from prominent actresses, actors, dramatists and journalists, cartoons, portraits and sketches from the pencils of well-known professional and scenic artists. Besides the attractive features of the paper itself, a

Chromo-Lithograph, Size 28x20 inches,

Will be presented with every copy, without extra charge. This picture will be as beautiful as the Margaret Mather portrait given away with the Christmas Number, and of real value to everyone interested in dramatic matters. It will be a faithful reproduction of a famous theatrical locality, and will contain

Splendid Likenesses of One Hundred and Fifty Prominent Professional People. The Picture will be Printed in Nine Colors, on Rich, Heavy Paper.

**ORDERS FOR THE MIDSUMMER MIRROR**

Can be forwarded to this office, the American News Company and its branches, or to any Newdealer.

**APPLICATIONS FOR ADVERTISING SPACE**

Should be sent to the office of publication, when estimates of cost and positions open will be promptly furnished. An advance over our usual rates will be charged for space on the second, third and fourth pages of the cover. As this part of the paper is to be lithographed—the first page being given over to a handsome frontispiece in several colors—advertisements to appear therein must be handed in before Saturday, July 1. In the balance of the paper the rates will remain as usual, and advertisements will be received up to two days preceding the day of publication.

**SUCCESS! SUCCESS! SUCCESS!**

**THE MONARCHS OF IRISH COMEDY.**  
**BARRY AND FAY**

SUPPORTED BY THEIR OWN CAREFULLY SELECTED COMEDY COMPANY in the funniest Irish Comedy ever presented, by William Carlton, Esq., author of Joe Emmet's Fritz in Ireland, etc., entitled

**IRISH ARISTOCRACY AT MULDOON'S PIC-NIC.**

Barry and Fay in their side-splitting characters of Muldoon and Mulohy are conceded by the press and public to be the funniest Irish comedians on the American stage. Are now making a brief Summer tour. People unable to gain admittance pay half a dollar to stand in the hallway to hear the audience laugh.

S. M. HICKEY, Manager.

**NEW HAVEN OPERA HOUSE,**  
**NEW HAVEN, CONN.**

PALMER & ULMER, Proprietors and Managers.

One of the Finest and Most Complete Theatres in New England.

REFITTED AND REFURNISHED WITH ALL NEW AND MODERN IMPROVEMENTS. ON RENTAL AND SHARING TERMS TO FIRST-CLASS ATTRACTIONS ONLY.

For terms and dates address

PALMER & ULMER, P. O. Box 400, Hartford, Conn.

**ACADEMY OF MUSIC,**  
**AUBURN, N. Y.**

E. J. MATSON - - - - - Lessee and Manager.

NOW BOOKING FOR SEASON OF 1892-93.

**GERMANIA THEATRE,**  
**BROADWAY AND 13TH STREET, NEW YORK.**

E. J. MATSON - - - - - Sole Manager.

English Comic Opera Summer Season 1892.

Address E. J. MATSON, Germania Theatre, New York.

1892 SEASON 1893  
**MISS**  
**JEFFREYS-LEWIS**

AS  
**LA BELLE RUSSE,**

(Her Original Character).

DAVID BELASCO, Author.

**THE REIGNING SUCCESS**

AT  
**WALLACK'S THEATRE.**

FRANK L. GOODWIN,

Union Square Hotel.

**Mrs. JOSHUA WHITCOMB,**

**CHAS. L. HOWARD,**

**AUNT KEZIAH,**

**"THE FUNNIEST PLAY OF THEM ALL,"**

Minnie Doyle and Master Lorin.

Elegant new printing, litho's, electrotypes.

Telegraph or write, 25 Division Street, New York City.

**EDWIN F. GRAY,**

**STAGE MANAGER**

FOR

**JANE COOMBS.**

SEASON 1892-93.

**THE SACRIFICE OF HIS LIFE,**

A powerful melodramatic play for a

GENTLEMAN STAR.

**IKEY SOLOMONS,**

A STAR CHARACTER COMEDY

(In melodramatic form),

AND

**CRASH,**

AN ECCENTRIC LIGHT COMEDY STAR

PART, WITH AN INTERESTING

SOCIETY PLAY.

For terms for the above, address

DRAMATIC SCRIBBLER,

MIRROR OFFICE.

Musical Comedies to order, a specialty: also Dramatizations.

**"ONE OF THE FINEST."**

**A GLORIOUS HIT!**

America's Greatest Comic Genius,

**MR. GUS WILLIAMS,**

In his new Creation,

**JOHN MISHLER, THE GERMAN POLICEMAN,**

**"ONE OF THE FINEST."**

Endorsed by the Entire Press of New York.

Note.—Mr. Williams will travel during the coming season, as heretofore, under the management of  
**JOHN RICKABY.**

Address until further notice Haverly's Fourteenth Street Theatre.

"One of my weak points."

---"CHEEK."

*Roland Reed*

Supported by an Excellent Company, in MARSDEN'S Latest Success,

**CHEEK,**

Will open the Season of 1892-93 in August, with splendid printing by the Detroit Free Press, and Lithographs from original designs by Maerz of the Courier, Buffalo, N. Y.

"THE PIECE MET WITH A DECIDED AND EMPHATIC APPROVAL."

Endorsed by the  
 Chicago Times, St. Louis Republican,  
 "Herald," "Post-Dispatch,"  
 "News," "Globe-Democrat,"  
 "Tribune," "Chronicle,"  
 "News Letter," "Spectator."

ADDRESS OR APPLY TO

**GUSTAVE A. MORTIMER,**

Morton House, New York.

(Office Hours 12 to 4.)

**REDMOND'S**  
**GRAND OPERA HOUSE,**



**GRAND RAPIDS, MICH.**

This beautiful theatre will be finished and ready for business about September 1, 1892. Seating capacity 1,600; size of stage 60x32. Large and commodious dressing-rooms, complete stock of scenery, fifteen exits and seated throughout with folding opera chairs. Open for engagement to first class combinations ONLY, on sharing or rental terms.  
**T. H. REDMOND,**  
 Proprietor and Manager.

**I WAGER \$20,000**

THAT BEFORE MANY MONTHS ELAPSE A LARGE MAJORITY OF THOSE CRANKS WHO WORRY THEMSELVES OVER MY METHOD OF ADVERTISING WILL ATTEMPT THE SAME STYLE, AS THEY WILL SOONER OR LATER LEARN ALL THE TIME THEY ARE ARGUING OVER MY MANAGEMENT THEY ARE ACTING AS MY ADVERTISING AGENTS FREE OF COST TO ME, AND THEN THEY WILL ACKNOWLEDGE

**JNO. R. ROGERS'**

**MY SWEETHEART CO.**

IS ALWAYS SURE TO PRESENT AN EXCELLENT ENTERTAINMENT AND FREELY ADMIT MISS

**MINNIE PALMER**

IS THE YOUNGEST, PRETTIEST, MOST AMBITIOUS AND BY FAR THE BEST SINGING SOUBRETTE ON OUR STAGE, AND WITH THE POPULAR COMEDIAN AND UNEQUALLED GERMAN-AMERICAN DIALECT ACTOR,

**MR. R. E. GRAHAM,**

ALWAYS DRAWS LARGE AND FASHIONABLE AUDIENCES WITH WM. GILL'S DELIGHTFUL COMEDY, ENTITLED

**MY SWEETHEART.**

**A. ROEMER & SON,**

THE LARGEST THEATRICAL HISTORICAL COSTUMERS AND ARMORERS IN AMERICA.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMATEUR THEATRICAL ASSOCIATIONS.

Purchasers of the entire Wardrobe, Armors, etc., from the estate of Jarrett and Palmer.

Particular attention paid to Amateur Associations in and out of the city.

No. 8 Union Square, New York.

**THE**  
**METROPOLITAN PRINTING OFFICE,**

38 VESEY STREET, NEW YORK,

(FORMERLY 28 ANN STREET).

THE FINEST AND BEST APPOINTED THEATRICAL PRINTING OFFICE IN THE UNITED STATES.

With increased facilities for the execution of every description of printing, the proprietors of the METROPOLITAN PRINTING OFFICE respectfully announce that they are prepared to contract for the furnishing of anything in the printing line in the smallest or largest quantities at the most

**REASONABLE RATES.**

A feature of the management of the new office will be the LIBERAL ATTENTION PAID TO THE EQUIPMENT OF TRAVELING COMBINATIONS. This establishment is possessed of better facilities for the printing of Posters and small work than those of any office in New York.

**SATISFACTION GUARANTEED.**

METROPOLITAN PRINTING OFFICE, 38 Vesey Street.



**JAMES O'NEILL.**

SEASON 1882-83.

Time all filled to March 17.

E. M. GARDINER, Manager,  
National Printing Co., Chicago.

**C. B. Bishop.**

SEASON OF 1882-83,

AS

BRIGHAM YOUNG FILKINS,

In a new comedy drama by

A. C. GUNTER, ESQ.,

entitled

STRICTLY BUSINESS.

Time rapidly filling.

**Steele Mackaye.**

Practical training for the Stage

TUESDAYS AND FRIDAYS, FROM 1  
TO 6 P. M.

Room 6, SHERWOOD STUDIO BUILDING,  
57th St. and 6th Ave.

**MAX FIGMAN,**

SINGING COMEDIAN.

Late Stage Manager Boston Ideals. Second  
Comedian and Stage Manager with Edouin's  
Sparks—just closed.

Address for the Summer, either  
SPIES & SMART, or SPANISH FORT,  
New Orleans,  
where he is now playing Lorenzo, Barnacle,  
De Merimac, the Admiral, etc.

Open for Engagements '82-'83

**AMY NORTHCOTT,**  
SOUBRETTE.

ENGAGED FOR THE SUMMER.

MEMORIAL HALL,  
Soldiers' Home, Dayton, Ohio.

Address MIRROR.

**Emma Cliefden**

LEADING LADY.

M'LISS COMBINATION,

SEASON 1882-83.

**Carrie E. Daniels,**

LEADING JUVENILES AND BOYS' PARTS

Contralto and Guitarist.

FUN ON THE BRISTOL COMPANY.

European Tour.

**Raymond Holmes,**

COMEDIAN.

ENGAGED FOR THE SUMMER.

MEMORIAL HALL,  
Soldiers' Home, Dayton, Ohio.

**Miss Helen Bancroft,**

MARIANNE,

in the

TWO ORPHANS.

LATE GLOBE THEATRE, BOSTON.

Address MIRROR.

**HELEN SEDGWICK,**

LEADING LADY

with

MINNIE MADDERN.

SEASON 1882-83.

**Frank A. Small,**

BUSINESS MANAGER, JAMES O'NEILL.

Under the management of E. M. GARDINER.

SEASON 1882-83.

Time filled till March.

Address care MIRROR.

**MARY ANDERSON.**

Address all communications to

BOX 60, LONG BRANCH, N. J.

HAMILTON GRIFFIN,

Manager.

1882. Starting Tour. 1883.

**BERTHA WELBY,**

in

ONE WOMAN'S LIFE.

TIME ALL FILLED. Address business

communications to

C. R. GARDINER or H. A. D'ARCY,  
12 Union Square, New York.

Miss

**Augusta Roche,**

ORIGINAL

"LADY JANE,"

PRIMA DONNA CONTRALTO,

Is at Liberty to accept Engagements  
for the Season 1882 and 1883.

Address MIRROR Office.

MISS

**Fanny Addison,**

LEAD, HEAVY LEAD AND CHAR

ACTER.

WALLACK'S THEATRE.

Disengaged Season of 1882-83.

**MR. CHAS. VANDENHOFF**  
Sailed for Europe by the Cunard SS. Cata-  
loia on the THIRD OF MAY, and

Will Return to New York

on the

6TH OF AUGUST.

Business communications may be addressed

to RUTLAND HOUSE,

LONDON ROAD,

LEICESTER, ENGLAND.

FREDERICK

**PAULDING.**

AT LIBERTY.

STRONGER THAN EVER!

The best American play, without exception.

**Louis Aldrich**

MY

**PARTNER.**

**Ch's T. Parsloe**

THIRD SEASON

OF THE

"ELECTRIC SUCCESS."

**Frederick Leslie**

INVITES OFFERS FOR AMERICA.

Season 1882-83.

Royal Avenue Theatre, Charing Cross,  
LONDON.

**Helen Hewitt,**

JUVENILES.

AT LIBERTY.

Address MIRROR.

**Blanche Seymour,**

SINGING SOUBRETTE.

LATE WITH DALY'S NEEDLES AND PINS

COMPANY.

AT LIBERTY

For Opera or Drama. Good press notices.

Address 74 West Washington Place, New York.

**Francis Wilson,**

MITCHELL'S PLEASURE PARTY

California and Oregon for Summer.

MR. JOHN

**McCullough.**

TIME ALL FILLED.

COMPANY COMPLETE.

Communications to be addressed  
WILLIAM M. CONNER, Manager,  
Gilsey House, New York.

**Rose Evtinøe,**

UNDER THE MANAGEMENT OF

COLONEL SINN.

Time filled to February 1, 1883.

**Mr. Gerald Evre.**

AS

SIR PHILIP CALTHORPE

in

LA BELLE USSE,

WALLACK'S NEW THEATRE.

**N. F. Brisac,**

ASSOCIATE MANAGER

LA BELLE RUSSE.

Permanent address care Joyce Brothers

907 Broadway, New York.

**Frederic  
de Belleville**

UNION SQUARE THEATRE

Season - - 1882-83.

Miss

**Emma Carson**

LEADING SOPRANO.

WITH

MITCHELL'S PLEASURE PARTY

SEASON OF 1881-82.

Address

NEW YORK MIRROR.

**E. L. Walton,**

LEADING COMEDIAN

AT LIBERTY.

Address Agents.

**Signor Brocolini,**

AT LIBERTY.

Address 383 Pearl Street, Brooklyn, N. Y.

**Max Freeman,**

UNION SQUARE THEATRE,

NEW YORK.

**E. T. Webber,**

LEADING LIGHT COMEDIAN

From the Lyceum, Criterion, Strand, Royal,  
and Olympic Theatres, London Eng.

DISENGAGED FOR 1882-83.

**Marcus R. Maver,**

BUSINESS AGENT.

EDWIN BOOTH COMBINATION.

Permanent address

ABBEY'S PARK THEATRE N. Y.

**Mr. H. A. D'Arcy,**

Season of 1882-83 with BERTHA WELBY in

ONE WOMAN'S LIFE,

AS

Associate Manager.

12 Union Square, N. Y.

**Edwin Booth.**

Letters may be addressed care New York

MIRROR.

**M. B. Curtis'**

SAM'L OF POSENCO.

Address all communications as per route

to

EDW. C. SWETT,

Manager.

**Selina Dolaro**

AT LIBERTY.

Address, Care New York MIRROR.

**John Malone,**

LEADING MAN

WITH

JAMES O'NEILL.

Season 1881-83.

Summer address.

HOOLEY'S THEATRE, CHICAGO.

**Mark Smith,**

WITH C. D. HESS.

1881-82.

**Lula Evans,**

LEADING SOPRANO.

DISENGAGED FOR 1882-83.

Fun on the Bristol Company.

European Tour.

**William Elton.**

SEASON 1882-83.

WALLACK'S THEATRE.

Address MIRROR.

**W. A. Whitecar,**

AS

BASSANIO, MALCOLM, DEL AQUILLA  
CASSIO, LAERTES and DeMAUPRAT.

WITH

EDWIN BOOTH.

Leading role in Cheek, May 1st.

**Frank Farrell,**

COLVILLE'S

TAKEN FROM LIFE.

SEASON 1882-83.

Address, 44 West 23d street.

**Nellie Larkelle,**

LEADING PRIMA DONNA.

as STALACTA in BLACK CROOK.

EN ROUTE.

Address 12 Union Square.

**Neil Burgess,**

AMERICAN EXCHANGE,

LONDON, ENGLAND.

**Melbourne McDowell,**

AT LIBERTY

For roles requiring picturesque physique and

strong voice—Michael Strogoff, Ingomar,  
Jacques Frochard, etc.

Address Agents.

**SALVINI,**

AMERICAN TOUR, 1882-83,

Under the direction of

C. A. CHIZZOLA.

Address

AMERICAN EXCHANGE, LONDON.

Or, EVERETT HOUSE, NEW YORK CITY.

**Marie Prescott.**

ABROAD FOR THE SUMMER.

WITH SALVINI,

SEASON 1882-83.

**Henry Lee,**

LEADING BUSINESS.

Can be engaged for Season 1882 and 1883 by  
applying, during the next five weeks, either  
at the CALIFORNIA THEATRE, San Fran-  
cisco, or, DAN'L. FROHMAN, Esq., Madison  
Square Theatre, New York.

**ALMA STUART  
STANLEY.**

Special engagement at TONY PASTOR'S as  
GROSVENOR in PATIENCE.

On account of pressing engagements in  
New York, is compelled to forego Canadian  
Summer tour with Lytell.

Season 1882-83, LEADING BUSINESS with  
THE LINGARDS.  
Address  
SPIES & SMART, 19 Union Square.

Miss

**Rose Coghlan.**

WALLACK'S THEATRE.

Season 1882-83.

Address New York MIRROR.

**Miss Ada Dyas,**

DISENGAGED SEASON 1882-83

Permanent address,

LEDGEWOOD, NORWALK, CONN.

**Charles Overton,**

Leading Gentleman.

DISENGAGED FOR SEASON 1882 and 1883

Address 323 West 18th St., New York.

**Miss Ida Jeffreys,**

Leading and Leading Juvenile

Roles, with

JANAUSCHEK.

For Season of 1882-83.

**Denman Thompson**

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address,

Clark and Madison Streets, Chicago, Ill.

**SAMUEL COLVILLE'S  
TAKEN FROM LIFE COMPANY.**

**Louise Balfe,**

ENGAGED FOR THE LEADING PART.

**G. H. Leonard,**

ALSO ENGAGED.



1882.

SEASON

1883.

# LILIAN OLCOTT,

THE YOUNG AMERICAN TRAGEDIENNE,

SUPPORTED BY

MR. LESLIE GOSSIN,

MISS M. LOUDUSKI YOUNG AND A POWERFUL COMPANY,

Commences her First Regular Season September 18, 1882.

DR. C. A. OLCOTT, Manager.

Stage under direction of WM. H. YOUNG.

No. 104 Bedford Avenue, Brooklyn, E. D.,

To whom all personal communications should be addressed.

Address all business communications to

JOSEPH DE BARTHE, Business Representative,  
1193 Broadway, New York, Room 18.

## O'BRIEN'S OPERA HOUSE

FRANK P. O'BRIEN,  
SOLE PROPRIETOR AND MANAGER.  
BIRMINGHAM, ALA.

Population of the city, 11,000.—  
Reputation of being the best show town and the Pittsburgh of the South.  
Everything new and comfortable; one square from Railroad depot and hotels; Parquette, Dress Circle and Gallery furnished with folding opera chairs; seating capacity 1,500; exits front, sides and rear.  
Stage, 40x45 feet; height from stage to rigging floor 45 feet; between fly galleries 35 feet; depth of trap cellar 9 feet; star, vampire and centre traps; two working bridges.  
Scenes, 12x11; ten dressing rooms furnished with water, gas and everything complete; full set of scenery, flats and drops with set pieces and set doors, arches, borders, border lights and all modern improvements, making one of the best working opera houses in the country.  
Railroad connections perfect in all directions from Nashville, Chattanooga, Montgomery, Tuscaloosa, Meridian, and soon with Atlanta.

WILL OPEN OCTOBER 2.

For terms, dates, etc., apply to or address  
G. F. McDONALD,  
Morton House, N. Y.

## NEW ORLEANS THEATRES.

BIDWELL'S ST. CHARLES THEATRE,  
BIDWELL'S ACADEMY OF MUSIC,  
AND THE GRAND OPERA HOUSE,

(Of which BROOKS, CONNOR &amp; NORTON are Lessees.)

Referring to business of above theatres, address

D. BIDWELL,  
Controlling Manager,  
Academy of Music, New Orleans, La.  
Or to BROOKS & DICKSON, New York.CITY OPERA HOUSE,  
SPARTANBURG, S. C.,  
NICHOLSON'S HALL,  
UNION, S. C.,

W. L. JOHNSON, Lessee and Manager

Main line railroad, Charlotte to Atlanta.

First class house; gas, ten changes of scenery

Share or rent.  
Address W. L. JOHNSON,  
P. O. Box 154, Spartanburg, S. C.

## HOLLAND'S OPERA HOUSE,

HOPKINSVILLE, KY.,

Situating midway between Evansville, Ind. and Nashville, Tenn.

Will be completed by Sept. 1, 1882. Seating capacity 600; folding opera chairs; lighted with gas; stage 30x35 feet; elegant dressing rooms. Fully licensed.

Managers desiring time please address.

A. D. RODGERS, Manager.

## ACADEMY OF MUSIC,

POTTSVILLE, PA.

Managers and Business Agents will find it greatly to their advantage in Booking for the coming Season, to deal directly with the Proprietors, from whom they will receive strict attention. Address

MILTON BOONE,  
Academy of Music.

## CRADDOCK'S OPERA HOUSE,

DALLAS, TEXAS.

L. CRADDOCK, Proprietor and Manager of the above house, is now at the Morton House, opposite Union Square, where he is prepared to negotiate with managers of first-class companies for season 1882-83.

## MANCHESTER OPERA HOUSE,

MANCHESTER, N. H.

New and First-Class in Every Respect.

NOW BOOKING FOR SEASON 1882-83.

E. W. HARRINGTON,  
Sole Manager.

No other parties connected with this house or authorized to make dates.

## DEAKIN'S ACADEMY OF MUSIC

MILWAUKEE, WISCONSIN.

The fashionable theatre of the city. Refitted and renovated in elegant style at an outlay of \$10,000, thus making this favorite theatre the safest place of amusement in Milwaukee, being the only one on the ground floor. Open all the year. None but first class attractions wanted.

The only theatre in Milwaukee open Sundays. This is decidedly the popular place of amusement. Combinations played through the N. W. Am now filling time for season of 1882-83. All who want dates will do well to apply early. No Uncle Tommers wanted. Exposition opens here Sept. 5. For dates, terms, etc., address  
HARRY DEAKIN, Prop. and Man.  
Dates wanted South after September for Deakin's original Lilliputian Opera Company.

## LOW'S GRAND OPERA HOUSE,

Westminster St., Providence, R. I.

Remodelled and redecorated for season of 1882-83. Larger seating capacity than any other house in the city.

The only opera house situated in the centre of the business part of Providence.

The only house with entrance on the principal street of the city.

Liberal terms to all first class attractions.

WM. H. LOW, JR.,  
Proprietor and Manager.

## HILL'S OPERA HOUSE,

ANN ARBOR, MICH.

H. R. HILL, Manager.

One of the finest and most complete theatres in the West. Refitted and refurnished with all new and modern improvements.

Population 10,000, seating capacity 1,200.

On rental or sharing terms to first-class attractions only. Now filling time and booking dates for season of 1882-83.

For dates, terms, etc., address all communications to  
H. R. HILL, Ann Arbor, Mich.

## ACADEMY OF MUSIC,

JERSEY CITY, N. J.

THEALL & WILLIAMS, Proprietors  
W. H. BROWN, Manager

ATTRACTIONS DESIRING TIME IN JERSEY CITY, ADDRESS

W. H. BROWN,  
1193 Broadway, Room 14.

Or, THEALL &amp; WILLIAMS, Novelty Theatre, Brooklyn, E. D.

## VOKES' BIJOU THEATRE,

545 WASHINGTON STREET,  
BOSTON, MASS.

VOKES &amp; TYLER, MANAGERS.

HANDSOMEST PARLOR THEATRE IN AMERICA.

TIME FILLED TO APRIL 2, 1883. None but first-class attractions need apply. Please consider silence a polite negative.

Address, until further notice,  
PARK THEATRE, BOSTON, MASS.

## Saginaw Valley Circuit!

BEST PAYING CITIES IN MICHIGAN!

East Saginaw, Bay City,  
Port Huron and Flint.

Houses all well furnished, and easy distance.

The only Theatres in the cities.

On rental or sharing terms to first-class attractions.

Now filling time and booking dates for season 1882-83.

For dates and terms, address all communications to

CLAY AND BUCKLEY,  
Proprietors and Managers,  
General Office, East Saginaw, Michigan.

## MERCANTILE HALL,

ALTON, ILL.

Population of city, 18,000, on Chicago and Alton R. R. I. and St. Louis R. R. and St. Louis and Kansas City R. R. Amusements well patronized; first-class troupes always get crowded houses. Hall first-class in every respect, with good ventilation, scenery and dressing-rooms. Seating capacity 600. For particulars apply to  
LEWIS & DETMICH,  
Alton Ill.

## AUGUSTA, GA.

## NEW MASONIC THEATRE.

BROAD ST., AUGUSTA, GA.

SANFORD H. COHEN, Manager.

First-class in all respects. Containing all the appurtenances of a First-class Theatre. Seating capacity, 1,700. Patent folding chairs. Full stock of useful scenery.

## NUNNEMACHER'S GRAND OPERA HOUSE,

MILWAUKEE, WIS.

Having secured the above Theatre, I am now ready to negotiate for a few dates left open 1882 and 1883.

The house will be entirely renovated and no pains will be spared to maintain its high standing as one of the leading theatres of the West.

Address all communications, until Sept. 1, to 3246 South Dearborn Street, Chicago, Ill.

R. L. MARSH, LESSEE AND MANAGER.

## BOYD'S OPERA HOUSE

OMAHA, NEB.

JAMES E. BOYD, Proprietor.

The finest House in the West.

Seating 1700 persons.

With 30 full sets of new and elegant scenery.

Stage 74 by 50 feet.

Population of the city 40,000.

and the best show town in the West.

Will play first-class combinations only, on percentage or certainty.

All contracts made by the proprietor with managers and companies direct.

For dates apply to  
THOMAS F. BOYD, Manager.

## CHARLESTON, S. C.

## OWENS' ACADEMY OF MUSIC

FIRST-CLASS IN ALL RESPECTS

All business communications to be addressed to  
J. M. BARRON, Manager,  
347 Hollins Street, Baltimore, Md.

## RALSTON OPERA HOUSE

MACON, GA.

SEATING CAPACITY 900.

Another entrance and exit has been added with new and complete stock of scenery.

Will rent or share with first-class attractions. Address  
TURPIN & OGDEN, Managers.

## ALEXANDER CAUFMAN

And his Magnificent Company:

MISS LOTTIE CHURCH, MR. W. S. HARKINS,  
MISS SYLVIE GERRISH, MR. H. B. BRADLEY,  
MISS SELDEN IRWIN, MR. W. A. SANDS,  
MISS MARY TOUSEY, MR. C. M. BURKE,  
MR. E. M. SEE, MR. P. J. REYNOLDS,

Presenting Marsden's very best play,

## CALLED TO ACCOUNT

Brilliantly Advertised Under the Management of  
FRANK A. RAUCH,

During the Summer address all communications in reference to time etc., to

JOHN M. HICKEY,

30 East Fourteenth Street, New York.

W. C. HAMILTON 1882-SEASON-1883. HARRY LEE

"ENJOIN 'EM."

Especial Engagement of the Talented Young Actor,

## MR. FRANCIS C. HAMILTON

SUPPORTED BY

A POWERFUL COMEDY COMPANY,  
IN THE FOUR-ACT COMEDY-DRAMA ENTITLED

## JUDGE SLASHER,

OR, CIRCUMSTANTIAL EVIDENCE,

Written by W. C. HAMILTON and W. FARRAND FELCH.

Time filling rapidly. Address HAMILTON &amp; LEE, SOLE PROPRIETORS,

Or, W. C. HAMILTON, MANAGER,  
138 North Fifth Street, Columbus, Ohio.

N. B. WANTED.—Soubrette, Juvenile Man, First and Second Old Man, Old Woman, Irish and "Chinese" comedians. Send photo; state experience and lowest salary first time. Silence a polite negative.

## WILLIAM STAFFORD,

SUPPORTED BY

MISS ROSA RAND

and a Powerful Company, appearing in

HAMLET, ROMEO AND JULIET, LADY OF LYONS, MARBLE HEART

JULIUS CÆSAR (as Cassius),

MERCHANT OF VENICE,

OTHELLO (as Iago), DON CÆSAR DE BAZAN, KATHERINE AND PETRUCHIO

Address

FRANK P. SMITH, Manager,

Morton House, New York City.

## ROYAL OPERA HOUSE, TORONTO, CAN.

Will reopen the regular Fall and Winter season on MONDAY, AUGUST 21, after being refrescoed, repainted and redecorated, making it the most cosy as it is the largest, handsomest and best situated theatre in the city, being the only

First-class Opera House in Toronto,

located upon the principal (King) street. Time rapidly filling. Managers of first-class organizations will please apply by mail to Toronto, Canada, or address the undersigned at the Morton House, New York, for a short time

J. C. CONNER, MANAGER.

## ENGLISH'S OPERA HOUSE

Indianapolis, Indiana.

WILL E. ENGLISH, Proprietor and Manager

The Most Magnificent Theatre in the West.

The LARGEST and BEST Theatre in Indiana.

N. B.—No connection with Brooks and Dickson's Circuit.

## POWERS' OPERA HOUSE,

GRAND RAPIDS, MICH.

SEATING CAPACITY, 1,400.

Full stock of scenery, and large and commodious stage and dressing rooms.

Open to first class attractions only, either on rental or sharing terms.

Apply directly to  
WM. H. FOWERS, Lessee and Manager



